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Theodore Presser

MOTTO:—Omne tulit punctum qui miscuit utile dulci. —Horatius.
He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

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THE ETUDE.

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PRIZE SONG.

THE ETUDE will award a prize of a gold medal for the best setting to the following words. The text to be used as it stands, or in part, at the discretion of the composer. The competition is open only to composers now residing in America. All manuscripts must be sent in before January 1, 1885. The manuscripts must bear a fictitious name, but an accompanying sealed letter, bearing the same fictitious name, must contain within the full name and address of the author. No letters will be opened until a decision has been reached awarding the prize, and then only the letter of the successful competitor. The Committee of Award will reserve the right to reject all manuscripts. All unsuccessful manuscripts will be destroyed, the composers are therefore particularly requested to retain duplicates.

The Committee of Award will consist of some of the best known musicians in the country. The names will be announced in due time.

THE STREAM.

By N. A. S.

Bubbling through the sandy earth,
Where the cattle stoop to drink,
Here the streamlet has its birth,
By the meadow's grassy brink,
Springing from its crystal source,
Hence it flows upon its course.

Through the fields the waters wind,
Creeping softly over rocks;
Here and there the banks are lined
With wild grasses, reeds, and docks.
Many a fragrant flower dips
Freshning moisture to its lips.

Flowing merrily along,
For its waters never stops,
It bubbles forth its wooing song
To the blushing clover tops.
Or it sings in harmony
With the cricket's minor key.

Soon its course of peace must end,
Soon shall cease its happy dream,
When its pure cool waters blend
With the broad and turbid stream;
Mingling with the river's roar,
Then its song is heard no more.

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J. S. Van Cleve.

These writers have positively promised to send at least one original article to THE ETUDE during the coming season. A number of them will contribute regularly. To this list we expect to add many others as the season advances.

AMERICAN COLLEGE OF MUSICIANS.

THIS organization was formed at Cleveland, Ohio, at the late meeting of the Music Teachers' National Association. Its aim is to encourage a higher standard of music teaching by instituting a series of examinations. The Board of Examiners, numbering fifteen in all, were elected by a body of musicians at the late meeting at Cleveland, Ohio. These examiners in turn elected a Board of Managers, who will controll the management of the American College of Musicians. There will be a great number of music teachers who will receive this issue that have never heard of this new association; hence we give this brief outline.

The president of the College, E. M. Bowman, will, in the next issue, give further information and developments of this important movements. Our questions in the "Pupils Department" of last issue and this have in view the proposed examinations. The questions will be continued progressively until we have reached questions that will be equivalent to those required to be answered to receive the degree of Doctor of Music. It is well for all teachers to follow us in these questions, however simple they may now be. As they become more difficult they will be transferred to the "Teachers Department."

There are three degrees agreed upon by the American College of Musicians. The lower will be for those prepared to teach beginners (a most worthy degree). Candidates successfully passing this grade of examination will be entitled to a diploma and membership in the American College of Musicians.

The second and intermediate grade of examinations are intended for those who have acquired the skill to instruct pupils of somewhat advanced ability. The degree of Fellow of the American College of Musicians will be conferred on those who are lucky enough to pass the examination.

The highest grade is equal to the degree of Doctor of Music, and comprehends a mastery of the science and art of music. The degree of Master of Musical Art will be the honor bestowed on those possessing ability sufficient to pass successfully the required examination. The only thing to be eligible to pass these examinations is, that you first become a member of the Music Teachers National Association, to which body the College owes its existence. The musical profession has been greatly interested in the progress of this movement. We propose to give the scheme our most hearty assistance.

AMONG our music pages will be found several pages of new studies by Louis Meyer, which are printed by the kind permission of F. A. North & Co., of this city. The Scale Exercises will always have a place in teaching and studying. The pages inserted in this number are particularly adapted for beginners. The Preliminary Studies are for such beginners as find the ordinary easy studies too difficult. The manner in which they are presented will be welcomed by all teachers as something really new and practical in the educational line.

THE "Student's Edition" of studies is the finest gotten-up series of Studies we have ever seen. No other will be used if teachers once see these. The series will contain almost every known set of etudes; from the easiest ones of Czerny to Moscheles op. 70. The price of this edition has the additional advantage of being lower than all others, and to teachers almost double percentage is allowed; write for terms.

PIANO teachers will gain a serviceable knowledge of the History of the Profession they follow from the articles commenced in this number by A. J. Gantvoort. Three or four articles will be needed to give this sketch of the history of pianoforte which is presented in a very attractive manner.

THE subscriptions that fall due this month, if renewed promptly, will save us much trouble. Our books from this month on will be kept on a different system, and we would like to have all the names transferred at one time. THE ETUDE is not intended for free distribution, but depends on the support it receives from teachers for its maintenance; hence, if you wish a copy of each issue, please renew promptly. We cannot guarantee to supply back numbers.

CHATS WITH PUPILS.

IV.

WHAT IS IT TO BE MUSICAL?

SOME one has said that the lack of talent is more easily discovered than the presence of it; from which we are to understand that people are given to exhibiting their ignorance, while wisdom among men has a closed mouth. This we believe to be the case to a greater degree in music than in other departments. Or might it not be that we have, in most cases, unmusical minds, while the musical endowed ones are the exception? We will in this article give a few observations on this subject which may strike many as being old; but since all have the same subject to deal with, like observation naturally occurs with many.

As a rule, you will find the musically-endowed pupils are otherwise bright and clear-headed. In schools where our lot has been placed for about fourteen years, the same pupils that figured prominently in literature were also the head in music. The music medal was generally worn by one who was already adorned with one for literary attainments. Music talent is a concrete, not a unit. A musical nature is one capable of broad and liberal culture. You find this neglected in many musical people, but the capacity is always there, and the energy devoted to music, if directed in other

channels, would result as successfully. It is the thick-skulled, sleepy, heavy, stupid individual who never makes a success of music or anything else. A disciplined mind—one that can conceive and grasp subjects when presented, but with no special predilection for music—will do far better in music than one who loves music—has what you call talent for it—but without habits of study—without discipline or mental development—one of this kind is only an aggravation and gets far more credit than he deserves. Music has the means in itself of disciplining the mind, if one will only work at it vigorously enough. But since there are more favorable ways of gaining the necessary discipline, these should be sought out and applied. Many students of music would gain time to drop music for a period and turn their attention to training their mind. Just as dumb-bell exercise may have the virtue in it to produce a full and complete muscular development, but this development could be so much more easily obtained by applying various kinds of muscular exercises. It seems almost indispensable for a doctor, lawyer, minister, etc., to have a collegiate training. It should be likewise in the musical profession. There is too much hacking away with dull tools in music. The popular belief is that musical talent depends altogether on some angel gift from above that falls like Elijah's mantle on the chosen only. The high intellectual qualities of all the prominent musicians and composers, from Beethoven to the present day, go far to refute the popular idea that music requires little or no mental culture for its study. How can these composers of the later days, whose very genius is impregnated with intellect, compose anything that does not take intellect to grasp? The most important quality, then, of a *musical organization*, we would say, *is intellect*. There are many ways in which the intellect bears on the study of music. The whole and perfect musical organization divides itself into four distinct parts—the head, the heart, the hand, and general qualities. Under head, or intellect, we will name some of its qualities which bear directly on music, and which must be possessed by every one to be truly musical. First, a delicate ear, —one that can discern the slightest differences in pitch. We have always been of the of the opinion that the ear that can tell from which side a sound is approaching that is heard outside on the street on a quiet night must be a musical ear; also, to know a person by his footsteps—in other words, judgment with the ear. A mathematical quality of the mind is in constant use in rhythm. The sense of rhythm is founded on mathematics. The musical brain lacking in mathematics is very much hampered. The adagios are uncertain with such a person. Memory needs the highest degree of culture, now-a-days, in music. Madame Schumann is said to cry over her defective memory; but she received her training in a time when the memory was not so taxed as it is now with pianists. Concentration is needed for a musician, or his art flies to pieces. Patience is needed every hour. A quick perception must be possessed to direct the other qualities. Individuality, some distinct characteristics, should shine, forth in every musical person. Habits of correctness, conscientiousness, will finish the list for the head qualities.

The heart, which in many avocations is not brought into requisition, is very essential to music. It is its life and blood. There is dramatic action which a performer can use in almost every piece. Enthusiasm is necessary for art. A nature incapable of loving will produce unlovely music. Passion and sentiment belong to music. Those who try to win the muses without them will fail. Music is produced in the head, but passes through the heart to be beautified. It is the savor of music. Music is tasteless without heart. Every emotion we have can find utterance in music. A perfect balance of these two—the head and heart—we never see; we can only approximate a perfect union.

The Hand, though no part of music, is yet a part of a pianist. There is such a thing as a talent for technic, which is merely having a better hand for music than head or heart. The construction of the hands can hinder or assist one's progress. They correspond to the chisel of the sculptor, the eye of the painter, the vocal organs of the singer, the tools of the workman. Some hands are naturally flexible and pliable. No two hands are the same. They differ in size, strength, structure, and nature. The energy spent in subduing stubborn hands can only be appreciated by those who are possessed of them. Some toil for years to get a smooth, round trill; others have it cut and dry. One practices one hour a day on octaves; another can play everything in octaves as easy as single without practice. Some possess hands suitable for scale passages; some for heavy chord playing; others for arpeggio playing. Another can play skips with the greatest accuracy, and so on in the whole department of technic, players differ in music as they do in head and heart.

Among the general qualities found in a musical organization are fine taste, energy, ambition, a love of the beautiful, wherever found, general intellectuality, knowledge of theory; in fact, there is no quality of the mind that has not a bearing directly or indirectly on music, calling not only for a sound intellect, but also for a sound body. Physical endurance is necessary to be virtuoso, now-a-days. To be musical, then, we would conclude, is simply to have a well-disciplined and balanced mind, and then direct it to music. Of course this principle is modified by youthful culture and proneness of the mind; but aside from the natural tendency of the mind, the above principle is bound to be possessed to make a success of music in its present high state of culture.

ARTIST CONCERTS IN COLLEGES, ETC.

We publish in this issue several cards of concert artists, both piano and organ. They are men who stand among the first as performers on their special instruments. Our aim in inserting these cards is to encourage recitals by Female Colleges, Music Schools, Societies, etc. With very little trouble, a number of schools can arrange to engage one of these artists for a series of concerts, which will make the expense far less, to each person attending, than to hear these artists in Boston or New York, or St. Louis. This is no visionary scheme, but a practical and useful and pleasant undertaking; and we have carried it out to a certain extent and found it eminently satisfactory to all. We cannot urge too strongly the idea of the heads of musical departments joining in and having not only one artist, but several, during the season. The expense we have found has never been over 50 cents admission, which covered amply all expense. The impetus given to pupils and the musical department cannot be estimated. Of all places in the world that need occasionally such invigorating influence, it is a College. The monotony and routine life of such is sometimes a torture to the inmates—both pupils and teachers. Let us have these pleasant shakings-up in our college life. To give the matter some definite shape, some one person should undertake to arrange the concerts. Institutions which would like to have these artists visit them during the year can communicate the same to THE ETUDE office, and every effort will be made to have others join in with you, and the whole matter given in charge of some one of your number. We will only take the initiatory step, leaving the details to be arranged after a sufficient number of schools have signified their intention to join in the matter. This is a good move, and one we would like to see succeed.

TO OUR SUBSCRIBERS.

With this number closes the first 12 months of this publication. It has during that time gained enough supporters to insure its maintenance. We are not satisfied with a mere existence. Our aim is to make a better and better journal for teachers and students of the piano-forte; and to accomplish this we need your aid and sympathy. For the favors we have this far received we are abundantly thankful. Were it not for your co-operation, the publication would have been abandoned long ago.

We have this issue started a new and enlarged form, which we desire to keep up during the year. This we cannot do without your hearty support. The cost of printing four thousand is little more than one thousand. The cost of the paper, how-the main cost of any publication is the type-ever, remains the same with each thousand; but setting, which is only to be done once. Whether one thousand or five thousand are printed, the cost is always the same. It is quite unanswerable that one teacher is content with sending in one individual subscription while another, perhaps in the same place, will not rest until his or her whole class have subscribed. The Pupils Department will recive a great share of our attention during the year. The premium list, which is published for the first time in this issue, will be an extra inducement to some to send in subscribers from their pupils. But the main claim is the great benefit they will receive by studying its pages and playing the exercises. We ask all those whose subscription expires with this issue to not only favor us with their individual subscription, bt with those of their pupils, who will gladly subscribe, if requested to do so. All the support we receive is at once put into the publication. Our plans are far-reaching, and we cannot advance without financial security. This you can secure for us by each one making at the beginning of the year a faithful effort to secure subscribers.

We wish to express our appreciation and gratitude to you for the confidence you have in a journal just organized; and we trust, as we grow in years, we may retain that confidence.

Assist the backward pupils; the bright ones will never lack attention.

The teacher that sets his heart only on the talented and industrious pupils, and has no heart, and neglects the poor pupils, will soon come to want. Only about one pupil in twenty gives promise of good results. It is by the dull pupils the teacher is supported, Treat all alike. Take pride in developing the poorer members of your class. Partiality is something that belongs to weak and narrow minds. Redouble your energy with your slow pupils; the bright ones will be far from taking offence, but consider it secretly a compliment.

The pleonasm in the use of the phrase "new beginner" is very objectionable. "Young beginner" and "old beginner" are quite conceivable, but "new" beginner is equivalent to saying white milk, wet water, etc. There is an inelegance about the expression that makes other forms preferable, —such as "a beginner," "only a beginner," etc.,— anything but the word "new," which is certainly not a proper qualifying word in this connection.

To those receiving a sample copy of this issue we earnestly ask a careful perusal of its pages. If the contents and object of the publication meet your approval, we shall be most happy to add your names to our subscription list. We have enclosed blank to facilitate sending. If any have discontinued teaching, or for any other reason have no particular use for a publication of this kind, we will consider it a great favor if you will inform us by postal card, so we can take your names from our books.

HOW TO USE THE METRONOME.

The original design of the metronome was to indicate the precise tempo in which a composition should be performed, and that is yet its most important use. There is a use to which it can be applied not designated by its inventor, and that is, namely, an *aid in acquiring velocity*. There is, however, such danger of becoming a slave to it that many good teachers discard its use altogether on that account. The use to which we apply it has been in the furthering and perfecting of piano studies. Petersilea uses it in the easy five-finger exercises to steady the player and has produced good results thereby. There is no doubt that with discrimination the metronome can be used with great benefit in all stages of playing. It has been the custom of the writer to question his pupils at the last gathering of each year to which particular thing they owe most to the advancement made during the year. The answer from most of them was the metronome, and next Bach's "Kleine Praludien" and "Two-part inventions." What Bach is to the head the metronome is to fingers. The average pupil will not have time solid until a course with metronome is taken. There is a wavering in time, which has become a habit, this the unerring tick of the metronome most emphatically shows up. The pupil will first declare the instrument's tick is not right. They flounder about, first despair, then try again, until at last the true time reveals itself; then the metronome is lauded as much as it was condemned when it "would not go right." After the metronome has won favor with a pupil great care must be exercised lest that pupil use it too much, or lest the tick of the metronome displace that inate pulse of time which all must feel and cultivate to be musicians. The metronome practice is about the same in music as copying from another picture is in painting—the thing is externally before you. But to play with metronome is to paint from something before your mind's eye. The constant relying on the tick for the pulse of time will have a very deleterious effect on the sense of rhythm of the player. There is where the abuse lies—leaning on the tick instead of our own sense of time. As intimated above, we only use the metronome to gain velocity. We will be pardoned if we here give a description of the manner in which we use the metronome in the study of etudes. Pupils who are able to play Czerny's Velocity Studies can begin the study of the metronome. The sense of time will have so far developed that the danger of becoming a slave to it is not to be feared; but the conscientious teacher will always be on the lookout to see which way the pupil is drifting. The first process is to read over the whole etude to get a general idea of the work. The metronome, of course, is silent. The natural divisions of the study are marked out and indicated by figures 1, 2, 3, 4, etc., which give the teacher an opportunity of throwing out hints in regard to musical form. The second process is to practice each division separate and trace out the difficult places and work ahead on each difficulty until the whole division can be played smoothly and easily. It is really surprising that, in a passage that offers difficulty, the trouble can be traced from the passage to perhaps a measure, and from a measure to a count, and from a count to two notes or two fingers. This tracing out the troublesome spot is the secret of true practice. If the spot is found then play the whole over and observe how all the difficulty centers on that one spot. The average pupil shrinks from practicing these germs of difficulties; hence it is well for the teacher to hear during the lesson only the troublesome places, taking for granted that the rest goes well. This will insure the attention of pupils in the right direction. In no department of the mind's occupation is there so much self-deception going on as in practicing the piano. There are places in a composition that need only to be played over and they are ready to pass muster. Then the next page may be one hundred times more difficult, but many pupils go meandering over the easy parts, sapping from it a silly, frivolous enjoyment, while the grand part, with more depth and technical acquirement, is slighted and mangled most outrageously. That kind of work you find in no department of learning to the degree you do in the practice of piano. The practice of the metronome will admit of no work which is not thorough and honest. It shows up the weak places in an uncompromising way.

After one division of the etude has been thoroughly studied and goes smoothly and in strict time, without the metronome; then the next division is carried through a similar process, thus making a study of each division; then join it to the first and play the two as one division. Proceed in a similar manner with the rest of the divisions, joining one after the other until the whole etude can be played through faultlessly and in the strictest time, using a firm touch and strong accent.

It is quite important at this stage of practice to play with a full, rounded, resonant tone. The difficulties give way before such a stroke sooner than with a weak, sickly, dying, mosquito kind of touch heard so much in our Ladies' Seminaries. That kind of a touch will make a pianist some time, but not in one lifetime. A good vigorous stroke we regard as very important for technical growth, for without exercise there is no growth. The third process is to apply the metronome. If the exercise to has four-sixteenths notes to a count it is advisable place the slide at about 60 = ♩; accenting strongly each count. Counting aloud will at the beginning assist in playing with the tick of the metronome. Even the foot is often pressed into service, thus combined with the beating and counting of the teacher, the etude often fails to go, and will have to be abandoned for mistakes, thin places, and innumerable troubles everywhere present themselves. The pupil will feel the etude was not ready for so severe a test, and more practice will be needed on the crooked places. It is understood we are not now dealing with talented pupils but with the average pupil that swarm our Female Colleges and seminaries, and are found without number in private practice.

After a few recourses to a firm stroke in slow tempo, with a vigorous count with a lynx-eye on the difficult spots, a degree of familiarity will be won that will make the practice with the metronome possible. At this stage the committing to memory of the etude will be found to be indispensable. The weight is again placed at 60 = ♩, and now the music flows, as it should, with the tick. There is a charm about the playing now, unlooked for—a fascination about that kind of true playing that makes it worth the trouble it cost. Perhaps it is the worry and fretting over it that makes the result so enjoyable. The principal trouble with most pupils is that the sense of rhythm is undeveloped and vague. A development of true time and rhythm cannot be obtained quicker than by a course of metronome practice. After the metronome goes with the playing, with the weight placed at 60, then let it gradually rise every day until about 120 = ♩ is reached. It is well to start every practice period with the metronome much lower than when you close. After it can be played easily with the slide up as high as 120 = ♩, the practice can for a little while close with the metronome and begin counting with the same exercise with eight-sixteenths to a tick, as in Cyerny's Velocities and Wollenhaupt's Etude, op. 22, with two beats to each measure. After counting becomes easy apply the metronome again, but with the weight only at 60 = ♩. This time little difficulty will be experienced, but care must be taken not to rise too fast. Progress is now much slower. Some pupils find it impossible to reach over 80, others go as high as 108, and 112. With our heavy action it is not expected to reach even 100; even though the study may be marked 108 = ♩. Czerny would not write such *tempi* now, but with the easy action of his day it was no such a task. The gradual growth received in this kind of practice is very valuable. One is imperceptibly advanced in this way; but, as stated at the beginning, great caution must be exercised, lest one becomes a mere machine.

There are many minor points of interest regarding the metronome, but we have not time for all in one article. Our aim was to present one of the many ways the metronome might be used with benefit.

The indefinite and vague idea many pupils have of some of the most common things in music makes it necessary for the teacher to question the pupil on every trifle connected with the lesson. Especially is this true with beginners. A test of this kind will reveal an astonishing amount of ignorance among music pupils. Not long since we asked a beginner the meaning of a rest; she answered, "to hold the note longer." The word "rest" she understood to mean rest on the notes, or a hold. Ridiculous things of this kind will develop a course of questions on the part of the teacher, and very soon the the pupil will anticipate the question and be prepared to answer; or will ask the teacher, which is far better than to say, "I don't know."

Back numbers of The Etude can be had, but not for all months (January, February, March, April, June), are exhausted, except a scattering few. A few numbers of Vol. I. yet remain on hand. Those who wish back numbers will simply state so, and we will send what we have. We have reserved a number of each issue for binding when the Volume is complete. Due announcement as to price will be made of these volumes. There will be only about forty of these placed on sale.

The Teachers' Department.

Experiences, Suggestions, Trials, Etc.

[Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.]

If music is a bond of love that unites mankind, should it not be the strongest kind of a bond among those who teach it? Alas! for poor human nature.

Aim to make your pupil feel that you know best the course to pursue. He will then have a sense of coöperation. This is a great help toward his advancement.

Patience and earnestness combined win the esteem of many a pupil who cannot be otherwise governed.

Advice is like snow: The softer it falls, the longer it dwells upon and the deeper it sinks in the mind.

The Memory of the Hand.—Many a pupil is astonished when, after playing a phrase correctly (even in proper time), he finds that he cannot rely on it; that he makes mistakes where he made none before. This can partly be avoided by practicing that phrase over and over with one hand alone, then with both, until the difficulty has been conquered—wholly, however, if the practicing is done without looking at the key-board.

The reason of it is that otherwise the pupil has not played the phrase often enough to enable the hand to memorize it. I will not attempt a psychological explanation of the matter, but I will say that I remember having played a four-hand piece *prima vista* without making a mistake in notes or rhythm, whilst my mind was wandering far away to some subject entirely disconnected with the piece I was playing. I could not "for my life's sake" (pardon the slang) tell what I had been playing, so much was my mind absorbed

by that other subject. I remember also reading to some person pages and pages out of a book, and yet I could not have told what I had been reading for that same reason. Everybody reads without spelling, and yet no body has learned how to do it without undergoing the process of spelling first. Do we think of how we hold the spoon or fork whilst we are eating? Some call that "instinct," and are satisfied with having given it a name. I, however, think that it is the force of habit which actually underlies all memoric actions.

Therefore, in practicing such a phrase, it is of high importance to have a settled fingering. The fingering may not be quite the best or easiest, yet it will do, provided it be not changed during the practising. The hand must become independent; it must learn to rely solely on itself—not on the other hand, on the eyes, nor on the mind of the player. Sometimes the very same phrase will require a different fingering, owing to its connection with a different phrase. This will cause trouble at first, but as the eye (directed on the notes) and the ear always coöperate and serve as guides, this trouble will soon cease and the hand will learn to play the same file of notes on one place with one fingering and on another place with another fingering. That is one of the reasons why the practicing of any difficult places ought to be started at an *adagio* rate, which shall gradually emerge into an *allegro*. The hand must have time to memorize notes, rhythm, fingering and expression marks. Then the hand can be relied upon to perform its duty even without the assistance of the mind. The pupil must become early accustomed to play without looking at the key-board. Eyes off! is the word. Can blind persons not play? Try to play in a perfectly dark room and you will soon come to the conviction that there is no distance on the piano which cannot be mastered by the hands alone. Playing from memory rests on the same principle—the memory of the hand.

Another glorious result of adhering to that rule is the entire absence of nervousness, an evil so much and so justly dreaded by both pupil and teacher. A piece has been fully mastered—it has to be played before strangers—and a total failure is the consequence. Why? The mind, disturbed by the presence of an audience, influences the hands, which have not been accustomed to act without it, and disables them to discharge their duty. But teach or allow the hands to become independent and you will feel confident, free, and easy. No audience in the world will be able to counteract what has become a habit. E. V. A.

ABOUT PLAYING THE LESSON OVER FOR THE PUPIL.—Many teachers just play the lesson over for the pupil and then say (like Bach): "It must sound like this." This is sufficient for advanced pupils only; for all others much more instruction is necessary, viz., what to do in order that it may "sound like this."

Neither is it always necessary to play the whole, perhaps very lengthy, piece over for the pupil; a few single isolated passages are often sufficient to pave the way for a thorough understanding.

Sometimes, when we have a strange piece rather difficult to understand (for example, the first pieces of Bach, Schumann or Chopin), it is necessary to play the whole piece over before the pupil begins to practice on it; at other times, however, it is a good plan to let the pupil work his way alone, a little way, perhaps, in the interpretation and manner of execution of a new piece, and afterwards give him the necessary directions or perhaps practical help by playing it all over for him.

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability until they play it correctly, in their own estimation, or till they do not see anything more in it; *then* let the teacher's judgment and experience exert their influence upon the work. During the first year the teacher should play nearly everything over repeatedly. L. KOHLER.

Artistic qualifications are not sufficient for the teacher of art; he must possess special qualifications for the mission of teacher. The qualifications of the teacher are two-fold:—Moral and Intellectual. The moral qualification rests upon a love for the task and earnest will to promote its object in the pupil. Neither is possible without affection for youth and sympathy with the learner. From these we must draw cheerful and indefatigable forbearance with the faults and weaknesses of the pupil, vigilant observation and penetrating knowledge of his gift and possibilities; strength to perceive, to raise, and to hold him; electric power to penetrate and enlighten him. The teacher, more particularly the teacher of art, cannot dispense with the magnetic energy to penetrate and influence the will and united faculties of his pupils; he stands in imminent need of it at the very outset of study or else the whole will be lax and external, barren and without soul.

JOHN FIELD AND HIS HABITS.

THE convivial habits of certain musicians is a somewhat interesting matter. Of course, it cannot be denied that they have a certain fondness for imbibing fluids somewhat stronger than water, and Strauss' waltz, "Wine, Women and Song," tells more than might at first be supposed.

The celebrated pianist, John Field, was a man that the public talked much about while he lived and even after his death. The anecdotes that are attributed to him are very numerous and a volume could easily be formed of those that are said to be genuine. As to the others, every journal has invented them to amuse its readers and thus the number published cannot be counted.

John Fields was one of the best pianists and brightest men of his day, as all confessed who knew him. What is not so widely and generally known is that he was also one of the greatest drinkers of champagne in Russia, where he had established himself, and where a greater quantity of champagne is drunk than in all the other European countries put together.

He became intoxicated quite easily with an inferior bottle of this sparkling wine, yet after dinner Field was rather in a state of merriment than drunkenness—at least, in the majority of instances. Every day he indulged his appetite for exhiliarating drink, especially so, it seemed, when he had to appear in public the same night. The story goes that when he had the honor to play at a Paris Conservatory concert, on which occasion he obtained a great success, Liszt and Chopin were forced to take him by the arms after his performance, in order to safely lead him to his hotel. Another time, at a minor German court, he became so thoroughly confused in the middle of a "Concerto" of his own composition that he made a sign for the orchestra to stop, put out the lights that were burning on the piano and wrought up the public to a pitch of enthusiasm by a remarkable improvisation which, in any other condition, would hardly have been possible. His best work was the result of a partial dulling of the senses.

One day his physician prohibited him from drinking his usual quantity of champagne. His grief was very great and, although he begged and prayed piteously, the doctor was inexorable in his command. But, finally, he allowed him to drink one glass per day, but only one. The question naturally asked here will be what did John Field do under these sorrowful and adverse conditions? Simply to write to one of his pupils, whose father was at the head of a glass factory, praying him to send at once the largest glass that could be found in his father's warerooms. "A glass," said Field, in his letter, "that holds as much as most bottles." Thus was the doctor defeated.

Field made a good deal of money. He went from house to house giving lessons, followed by two enormous English bulldogs, which he liked very much. He received twenty-five roubles (or fifteen francs) every lesson. When he returned to his residence in the evening, he threw his receipts into the corner of his room. The pile of francs did not increase, however, for when he died he did not leave a cent.

In spite of his drinking and disorderly habits, John Field worked with an enthusiasm that was never abated. No pianist ever practised on his chosen instrument with so tenacious a perseverance. When he was studying a new piece he had near him upon a little table at his left hand two hundred counters. Every time he recommenced a passage he took one of the counters and placed it upon another small table at his right hand, until all the counters had been conveyed from the left to the right table. It often happened, when the passage was difficult, that he transferred the counters from one table to the other eight or ten times.

Yet John Fields was an unrivalled pianist among the great pianists that form that remarkable galaxy of performers in which shone with such lustre Thalberg, Liszt, Chopin, Herz, and Prudnte.

Field died, as he had lived, with a jest on his tongue. To the priest who had been hastily called to his bedside of death and who solemnly asked him if he were a Catholic, Lutheran, or Calvinist, the dying one replied:

"I am a pianist!"

This reply is almost worthy to be quoted as a rival of "Lower the curtain, the farce is finished."

NOT A MUSICAL CRITIC.

A YOUNG lady, moving in the most exalted social circles of Galveston, after much toil and practice at the piano, learned to play with considerable dexterity a piece entitled "Picnic Polka." It is something after the style of the celebrated "Battle of Prague." The listener can readily distinguish the roar of the musketry, the shout of the soldiers, and the groans of the dying. In the "Picnic Polka" the noise of the winding among the trees, the joyous carols of the birds are reproduced, the finale being a thunder-shower, which disturbs the sylvan revellers. It happens that a country cousin is in town just now, and the young lady thought she would play the piece to him and hear his comment. He is a plain, simple-minded youth, and although not very bright is very appreciative. She told him what the piece was, and then proceeded to give him the "Picnic Polka." The first notes are rather slow and hesitating, the idea sought to be conveyed being the solemn solitude of the forest, through which the gentle zephyr (not heifer) sighs. After she got through with the preface she asked him if he did not imagine himself in a lodge in some vast wilderness. He replied that he thought all that slowness meant the delay in getting off. Said he:

"There is always some darned cuss who oversleeps himself and keeps everybody else waitin'."

She did not care to discuss the point with the ignorant beast, so, to conceal her emotion, she once more let herself out on the piano. The woods were filled with music, the mocking-bird whistled as if his throat would split, the cuckoo filled the sylvan bowers with his repeated cry, while ever and anon the mournful cooing of the dove interrupted the matin song of the lark.

"There, now; I guess you know what that sounds like," she said.

"You mean that 'tootle, tootle, tootle, chug, chug, chug?' You just bet I understand that. Many is the time at a picnic I've heard it from the mouth of a demijohn or the bung-hole of a beer keg."

Her first impulse was to hurl the piano stool at him, but it passed off, and once more she went at the piano as if it were the young man's head and insured for double the value. The thunder growled, the lightning flashed (from her eyes), and the first heavy drops are heard upon the leaves. She banged and mangled the keys at a fearful rate; peal after peal of deafening thunder perturbed the atmosphere and re-echoed in still louder reverberations, until it wound up in one appalling clap as a great finale. Then, turning to the awe-struck youth, she said:

"I suppose you have heard something like that before?"

"Yes; that's what the fellow with the linen pants said when he sat down on the custard pie."

The audience found himself alone, but he picked up his hat and sauntered out into the street, densely unconscious that he had said anything out of the way.—*Galveston News.*

HUMORISTICS.

THE claim has often been advanced that there is an immense amount of musical talent lying loose in this country. To those of our readers who may be behind us in enthusiasm on this subject we commend a careful study of the following: A Western settler who supposed he had musical taste went to the nearest township and purchased a music stool, taking it home with him in his trap. In the course of a few days, however, he brought it back and demanded restitution of the money paid, as "the stool was no good—no go at all." The seller examined it and said it was in perfect order and the screw all right, and therefore it should not be thrown back on his hands. "Well," said the settler, "I took it home careful, as you could see for yourself, and I gave it a turn, and the Missus gave it a turn, and every one of the children gave it a turn, and never a tune could one and all of us screw out of it. It's no more a music-stool than the four-legged washingstool the Missus sets her tubs on!"—*Exchange.*

OVER the piano in the parlor of an Eastern hotel dangles a placard inscribed as follows: "Inexperienced performers are requested to deny themselves the use of this instrument."

IT is related of Hans von Bülow that at a concert he sent a message to a lady who was making use of her fan, informing her that he could not possibly play in 3-4 time if she kept on fanning in 6-8.

THE late composer, Jac. Offenbach, had a friend, a journalist, whose bad tongue was and is yet feared on the Parisian Boulevards. "Do you know," he said one day to Offenbach, "which vocation I would have chosen in your case?" "You arouse my curiosity," remarked the one questioned. "Well," replied his friend, "I would have become a composer." Till his death Offenbach remembered this cut.

MARRIED life should be a sweet, harmonious song, and, like one of Mendelssohn's, "without words."—*Musical Visitor.*

WHEN Liszt was fourteen years old he performed in a concert in England, in which one of his solos was announced in the following rather odd style:

"Air (Reichstadt Valse), with Grand Variations and Orchestral Accompaniments, composed by Czerny, and performed by Master Liszt on Erard's new patent grand pianoforte of seven octaves."

At the same concert he played Hummel's *A Minor Concerto* and extemporized a Fantasia. This at *fourteen!*

SHALL LESSONS MISSED NOT BE PAID FOR?

FOR THE ETUDE.

In the "course of human events" it sometimes happens that pupils miss a lesson. A funeral that they have to attend, a severe headache, the dentist, the physician, even "shopping," or "having had no time to practice" may be the cause of it. Sometimes, but very rarely, the teacher is apprised of it and asked whether he cannot call some other day and make the lesson "good."

In way of introduction, let me ask these people a few questions.

If you rent a house, but are obliged to vacate it before the month is up, do you expect the landlord to make a deduction? If the doctor calls professionally at your residence

and you happen not to be at home, do you expect him not to charge you for his visit, or charge you less? Teachers, like doctors, are paid not for their services nor for their time; not even for the benefit they bestow on their patients in curing them. They are paid for the obligation under which they are to render their professional services. Thus, also, the music teacher is paid for his obligation to be ready to discharge his duties at such a time and for so long as it has been agreed upon. If he fails in that duty he is liable to prosecution or fine, as the case may be. The pupil, however, is under no other obligation than to pay to the teacher, at such and such a time, the stipulated sum as a renumeration for his services? No; as a renumeration for that obligation named above. There cannot be a shadow of doubt about that. By law if a teacher, after being engaged by the month, is, after one lesson given, notified to stop lessons, he is entitled to the full month's salary. This settles our question from a point of law.

But if a flat refusal to pay such a bill were followed up by a recourse to law the probable result would be that the teacher, after recovering the full amount of his bill, would find himself for twice that amount "out of pocket" after having settled lawyers fees, without counting the time lost in going to court.

Therefore the teacher prefers first to remonstrate gently and compromise finally. Of course he is the only loser. But should that thus be? Is there no remedy for it? There is a remedy for it, and a very effective one whenever the teacher can resort to it, and that is PREPAYMENT. Who holds the money is the master of the situation. No comment needed.

Yet there are cases where the teacher cannot use this remedy. Many people pretend to consider prepayment as a distrust in their integrity. Sometimes it is not convenient. Sometimes they expect the new teacher to trust them fully, whilst they feel not inclined to trust the teacher. They do not consider that the teacher has to settle his bills just as well as they, and they forget that a teacher who is not worth their confidence is a bad companion *pro tem.*, and should not be engaged at all. But, for argument's sake, let as admit that an agreement has been entered into without stipulating prepayment and discuss the question whether missed lessons should be deducted from the monthly or quarterly bill.

Whenever a party engages a teacher such an act is not done without consulting "the pocket." People always think it first over whether they are able to meet the regular bills throughout the year. After finding that they can engage the teacher.

A lesson has been missed, say for unavoidable reasons. If the bill is paid in full the only real loss is the lesson, not the money; for the obligation of the teacher remains in full force. The teacher may be asked whether he has leisure time to make up for that missed lesson, and wherever the teacher can he will no doubt consent to it. If, however, a deduction in the bill is insisted upon, the teacher feels disappointed, for he sustains a serious loss, and if this becomes the rule he is not able to meet his bills and looses his eagerness to discharge his duties with his usual zeal.

But there is another side to that question. If pupils know that they have to pay missed lessons they will do their best to avoid missing a lesson, which is in the end far better for them, for regularity in receiving lessons and practicing them cannot be underrated. Even if they were not able, by sickness or other unavoidable reasons, to practice for the given lesson, the teacher can teach them a great deal; he can practice them in first sight reading; he can explain a great many items in music, such as harmony, etc., so that the loss of a missed lesson is actually no loss at all. It is, therefore, my opinion that all missed lessons should be paid for, unless the teacher can give them before the month or quarter is up without any serious loss to himself, and it should be each teacher's duty to inform his customers of it when he enters into a contract with them. E. V. A.

PIANO RECITALS AT COLLEGES, SEMINARIES, AND OTHER EDUCATIONAL ESTABLISHMENTS.

FOR THE ETUDE.

HIGH art is never *popular*. Why? Because the few only are as yet refined enough to understand, and consequently enjoy, such refinement as is represented by true art. Everything in this world takes time to develop. A refined mind is not born so. It must have leisure to study to become so. Therefore, so long as the world is not advanced to a point where even the laboring man, outside of merely earning his sustenance, will be able to devote some time at least to his refinement and culture, so long true art cannot become *popular*. It will be conceded, however, that the tendency of the world is to progress, and not to go backward; therefore, every true artist should aim to spread the understanding and enjoying of the *best*, and not the *lowest*, productions of his art; for a man cannot be taught to enjoy say, a Beethoven sonata by playing polkas and such like to him. No, indeed. The correct way to do is to let him hear said sonata so often that its melodies will at last become familiar to him and its beauties disclosed to his mind. Of course he would have understood the polka at once, but by teaching him to enjoy the sonata you have not only raised his taste, but you have also given him a means and shown him a way how he in time can learn to enjoy the great works of the masters.

In this country, the great newspapers could exercise an immense influence in raising the musical taste; but instead of doing this they unfortunately often do the reverse. Instead of engaging musicians to write about music in their musical columns, they generally have men who know little or nothing about the art. With the exception of two or three of the great New York dailies, who have lately taken a step in the right direction, managers of journals in this country seem to think that anybody is good enough to write about music. Thus you can take up a large newspaper and find half a page or more devoted to the minutest details of a base ball match, and when you turn to the musical column you can read: "Unfortunately, our SPACE to-day will not permit us to notice as we would like to the concert of Mr. So and So, which took place last night," etc., etc.

A few months ago the largest and richest newspaper in Boston advocated in its musical column the playing of Strauss waltzes, etc., in the concerts of the Boston Symphony Orchestra because the programmes were too heavy, wearied the people, and did not educate them to enjoy the higher-class music. This orchestra consists of 80 picked players under a competent conductor, gotten and kept together at a great expense and labor. Now, I say, how can any sensible person conceive the end purpose of such a body to be to cater to the low standard of musical taste of the general public? To my mind, an orchestra like that has a mission to fulfil. It should form a stronghold of art, where only the highest and best is performed, thus gradually drawing up its audience. The mischief a newspaper does by thus advocating the lowest instead of the highest music is great; the more so as it is calculated to mislead and create wrong impressions amongst the general public. The great mistake that so many fall into is to think that the way to teach anybody to enjoy classical music is to begin by giving them light music. This is not the case, as I have already said in reference to the Beethoven sonata. There is nothing to be said against a Strauss waltz in itself, but I deny it any educational value, and as there is a fitness to all things, I think that it ought to be relegated to where it belongs, which certainly is not on the programme of a Symphony Concert. Music is of so wide a range that, like language, it can express the deepest thoughts as well as the shallowest. The same instrument can reproduce a master-work and also the most vulgar tune.

In America, now-a-days, a good deal is said and written by critics and others about programmes being too heavy; in other words, too much classical music. I am sorry to see this, because the less classical music the American people hear the less they will like it. Take away all high art from a nation and it will soon sink into barbarism. A young nation like the American is in especial need of high art (meaning poetry, sculpture, painting, etc.; also, music, of course) to counteract the influence of materialism. I strongly advocate the reproduction of only the *best* at high class entertainments, and no catering therein to the so-called popular taste, which is always low. Let there be separate light class entertainments if you wish, but do not mix the two together. In my opinion, though, a so-called miscellaneous concert has no more educational and artistic value or refining influence on an audience than a circus performance has. They are about on a level, as far as that is concerned, being merely amusements. Let a waltz, etc., therefore, be heard where it should be, but do not degrade music by playing it after a great symphony. A grand orchestral concert is of course the highest kind of musical entertainment, but as orchestras are yet too few in this country, the piano has to supply its place to a large extent. Some of the best works by the great composers have been written for this instrument, which is a representative of the orchestra, so to say. A piano concert composed of such works would of necessity, therefore, be of high value. I would suggest, therefore, that the numerous colleges, seminaries, and other educational establishments spread all over the country, should make a practice of giving say six such concerts during the winter, engaging therefor, of course, only *first-class* performers, as a master-piece inadequately rendered does the cause of music more harm than good. There are at present quite a number of first-rate pianists who are wasting their powers in teaching. If my suggestion were carried out, these artists could exercise their powers for the benefit of all in reproducing the great master-works and leave the teaching to such as are not concert pianists and make a profession of teaching. Some united action would of course have to take place to make this feasible. A pianist living in New York would of course be unable to go to Virginia or Ohio for one or two concerts; but if say half a dozen or more colleges would unite to have their concerts follow each other day by day, and engage the same artist for the series, he could afford to make a long journey then either to Virginia or Ohio or any other State. The educational value and refining influence on the generation growing up of such concerts with only the best music would be very great. Let us hope that the time is not far distant when music will be on a more satisfactory basis in America than it is at present. LOUIS MAAS.

A GRADED LIST OF INSTRUCTIVE AND CLASSICAL COMPOSITIONS.

IN TEN GRADES.

THE composition here appended are some of the most trustworthy in the whole of piano literature. This list should not be destroyed, but carefully kept for reference. The pieces are of a higher order, and our fellow-laborers in conservatories and music schools will welcome this list as containing many unknown pieces. In case you cannot obtain this music, write direct to THE ETUDE. We will order from abroad, if not to be obtained in the United States.

First Grade.

Jac. Bliend, op. 12, fifty Uebungstücke beim ersten Unterrichte (fifty Instructive Pieces to be used in Connection with First Instruction); Jac. Bliend, Musikalische Erholungsstücke (Musical Recreations); Clementi, op. 36, No. 1–3; Czerny, some of op. 139 and op. 174; Haydn, twelve Petites Pieces; Hunten, op. 21, Nos. 1 and 4, Rondinos; Köhler, Popular Melodies of all Nations, Books 1 and 2; Lanner, Golden Melody Album, five books; Jac. Schmitt, op. 325, Musikal Schatzkästlein (Little musical treasury in four books).

Second Grade.

Beethoven, op. 49, No. 1 and 2; Bendel, op. 118, No. 2, a promenade; Chwatal, op. 185, In der Ferne; Clementi, op. 36, No. 4–6; Goetze, op. 3, No. 2, Sonatine; Haydn, Serenade; Hunten, op. 30, No. 1 and 2, op. 128, No. 1; Jungmann, op. 107, Savoyarden-Lied, op. 225, No. 3, Schalmaienklänge; Kuhlau, op. 55, No. 1–3, op. 20, three Sonatines; Kuhe, op. 138, Gipsey's Drinking Song; Th. Kullak, op. 62 and 81, Scenes of Childhood; C. Martin, op. 23, Variations; Mozart, Sonate Facile, C Major, Rondo in D Major; Oesten, op. 48, Nos. 2 and 3; Reissiger, op. 51, op. 57, Nos. 1 and 3; Reynald, op. 6, Tone Pictures, Nos. 1, 2, and 4; Röhr, op. 15, first book; Schnabel, op. 23, book 1, Rondo; Spindler, Immergrün (Evergreen), Nos. 1 and 3, op. 225, Nos. 2 and 4, op. 117, Nos. 1 and 2; Schubert, Marsh aus "Die Verschwornen von Fr. Lanner;" Schumann, op. 68, first book; Voss, op. 94, Nos. 1 and 2.

Third Grade

Beethoven, op. 79, Sonata; Burgmüller, op. 73 and op. 62; Chwatal, op. 212, No. 2, Alpine Dream; Clementi, op. 37, 38, Sonantas; Chopin, op. 68, four mazurkas, op. 69, two waltzes (these are the easiest compositions of Chopin's); Haydn, Nos. 7 and 23, (Weinholz Edition); Hunten, op. 30, Nos. 3 and 4, op. 128, Nos. 1 and 2; Kalkbrenner, La Femme du Marin; Mozart, Sonatas 7, 14, 19, (Weinholz Edition); Schumann, Jugend Album, Book 2; Serieux, op. 7, Valse Gracieuse, op. 16, Valse; Stückrad, op. 1, Serenade; Voss, Esmeralda.

Fourth Grade.

Ascher, op. 40, Fanfare Militaire; Beethoven, Two Rondos in C and G, Var's on "mich brennt ein heisses Fieber," op. 33, Bagatellen; Bendel, op. 115, Polka; Chopin, op. 7, mazurkas, op. 18 valse, op. 34 No. 1, valse in a minor; Chwatal, op. 139, No. 1, On Wings of Songs (Mendelsohn); Dobrzynsky, op. 58, Resignation; Dorn, op. 93, Musikalisches Bilderbuch; Field, Nocturnes, No. 1–6; Goetze, op. 4, Fliegende Blättchen; Haydn, Sonatas, Nos. 2, 8, 16, 20, 22, 33 (Edition Weinholz); Heller, op. 25 and 26, Deux Pharaphrases; Henselt, op. 28, No. 1, Petite Valse; Henselt, Souvenir de Varsovie; Herbert, op. 3; Jadassohn, op. 18, Trois petits Morceaux, op. 12, No. 1, Scherzino, op. 22, Trois Valses; Kuhe, op. 139, No. 1, Schubert's Wanderer; Kullak, op. 20, No. 1, The Coquette, op. 39, No. 2, Adieux a la mer; Mayer, op. 83, Valse-Etude, op. 121, Jugend blüten, four books; Mayer, op. 292, Böhmisches Lied. (Bohemian Melody); Mendelssohn, The easier Song Without Words; L. Mayer, La Plue de Perles; Mozart, Romance in A Flat; Reinecke, op. 47, Three Sonatas, Nos. 1 and 2; Leifert, op. 11, Ständchen; Serieux, op. 2, Scherzo, op. 12, Canzonette; Schad, op. 39, Fleur des Alpes; Schulhoff, op. 33, Polka; op. 5, op. 8, No. 2, op. 2, Nos. 1 and 3; Spindler, Voglein im Walde, op. 68, op. 76, No. 2, op. 88 and 243; Wollenhaupt, op. 54 Valse, op. 71 Galop.

Fifth Grade.

Bach, Kleine Preludien (Peter's edition); Beethoven Sonatas, op. 14, No. 1, 2, op. 2, No. 1, op. 10, No. 1, and op. 22; Bendix, op. 1, Five Clavierstücke; Döhler, op. 28, Vales; Decker, Erlkönig; Goetze, op. 6, Three Scherzi; Grädener, op. 24, Fliegende Blättchen; Henselt, Rhapsodie in F Minor; Kothe, op. 3, La Melancolie; Kullak, op. 3, Valse; Loeschorn, op. 35, Ballade in B Minor; Moscheles, op. 24, Rondo in A Major, op. 71, Rondo Expressio; Scholtz, op. 26, Serenade; Schubert, Funeral March, transcribed by H. Scholtz; Schumann, op. 99, No. 9, Novellette, op. 124, No. 16, Slumber Song.

(To be concluded in next issue.)

Piano Technic

THE FORMATION OF THE HAND.

At the late meeting of the Indiana State Music Teachers' Association the following valuable essay was read by Mrs. Flora M. Hunter. The Association, by a rising vote, expressed its thanks to the lady. If the Association had done nothing but develop this essay, its existence is worth maintaining. Let us see more State Associations springing into existence, and produce more of such articles we here give to our readers. The lady begins by saying:

There is a very great amount of material for the development of a piano technic, and it is usually used with pupils, in order to develop what they do not yet possess —viz., what is called in piano parlance a hand.

Preliminary to this development it is necessary that a hand and a pupil learn how to get the best possible tone from a piano; to get that tone in the possible way, as well as to acquire this knowledge in the shortest possible time.

All this must be attended to first, otherwise this so-called development is building upon the sand.

I have known pupils who had struggled through Czerny, Loeschorn, Kohler, yes, even Clementi's Gradus ad Parnassum, in fact the whole literature of what is intended to develop, not from, the hand. By pushing and crowding, thumping and striking, skipping notes and pedaling, they have managed to, as the Germans say, smear through a whole *repertoire* of what they were as yet unfit to touch.

Thus all these studies which should be a help have been made a hindrance by not first carefully training a hand, and thereby putting it in shape to develop.

It is to this training, or forming of the hand, wrist and arm that I ask your attention thus:

The first and most important point to be considered is a correct position of the hand.

It is the common plan to lay the hands upon the keys in such a manner that the outside will fall a little lower than the middle, thus giving undue prominence to the first and second fingures, and thereby cramping or, crippling the motion of the third and fourth by crowding them down. (As I have occasion to speak of the thumb, so often as a thumb, I have thought it best to speak of the rest as the first, second, third and fourth figures, instead of first, second, third fourth and fifth.) If you will place your hand in the usual position taught and notice carefully, you will see that it is impossible so to place it that all four fingers will fall squarely down upon the keys, and usually it is the third and fourth fingers that strike somewhat sideways. As these are naturally the weakest, I consider that they are to be favored in all legitimate ways, and by turning the wrist out a little more and allowing it to be somewhat higher on the outside than on the inside you will see at once that these fingers have been brought to such a position that they can fall squarely upon the keys and have a greater height from which to fall.

To be sure this point has been gained at the expense of the first and second, but as they are generally quite able to take care of themselves, it will be only a case of robbing a rich Peter to pay a poor Paul. The thumb must be kept free from the hand, and not only the end of it but the whole thumb. This becomes of the greatest importance as we progress to scales, arpeggios, octaves, etc. Every muscle of the hand and arm must be relaxed, and in order to find if this be the case, I am in the habit of requiring pupils to lay the fingers on the keys and turn the wrist in every imaginable way until one becomes accustomed to the relaxed feeling. Then in order to prevent thumping or pushing, I have found it best that the fingers remain touching, not holding down the keys (five consecutive keys).

I say not holding down because often the effort required to hold them down will make the muscles of the hand rigid. Then one, generally the first finger, is raised with a quick motion, remaining stationary for an instant and then allowed to fall into its former position on the key; this is to be repeated a number of times; then taken with each finger in like manner, until proper motion is secured without disturbing the position of the hand. This should be done with the hands seperately, always slowly, and with the closest attention on the part of the pupil as to the tone he is producing. He should be sure that the fingers fall with equal force; that each one holds its key with a firm pressure until time for it to be released entirely, as often relaxing the pressure only slightly allows the damper to fall and thus stops the singing of the tone.

After he is perfectly sure on these points, the hand may be held over instead of touching the keys, always in the same position however. The first finger is allowed to fall upon—not strike—its key, remaining until the second has fallen but no longer, when it is to resume its former position over the keys. This repeated gives us the slow trill, and, in fact, the whole line of finger work that is to be done with the remainder, stationary upon the five keys. And this brings us to a little elementary work upon the wrist. Few of us consider that our wrist is to move from side to side as well as up and down. This can be illustrated by placing the right hand upon the key-board and following it to slide upward without disturbing the keys, and in nearly every case as it reaches the upper end of the key-board it will be entirely out of position and on a line with the arm, and if the piano were longer the hand would form part of a circle in trying to reach. In fact a piano was exhibited at the Paris exposition with a circular key-board which shows that some one has been thinking about it. Therefore it is well to practice sliding the hands over the keys both up and down before playing any notes until it can be done with either hand without loss of position; after that is secured various figures may be played in the same way. Next in order comes scale work, and here is to be found again a reason for this elevation of the ontside of the hand. If you will notice carefully you will see that it gives the thumb less distance to go in order to reach its key, and as the hand is already turned for the thumb's convenience in passing under, no twisting is necessary, and I have come to the conclusion that it is not the getting of the thumb under that troubles so much in scale playing, but in using the first finger again upon the next key without turning the hand out of its position. It is very difficult to keep an exact position in scale playing; that is, ascending with the right hand and descending with the left, because of this tendency to, well, "flop" the hand over,

After using the thumb it should act as a pivot on which to move the hand over until the first finger falls in such manner that the general position never changes. Arpeggios are to be played in the same way as regards thumb and first finger only it is entirely unnecessary to keep the hand spread as is usually the case. After each finger has done its duty it must pick itself up and along with the hand, thefeby avoiding that spralling look that one so often sees. In all running passages the hand lies in a slanting direction over the keys. I have watched such artists as Rubinstein, Essipoff, Fred Hiller, etc., and invariable observed this point.

Next in order comes chords, and here I want to digress a little and talk of something else. It may perhaps have noticed that I have never once said strike the keys, but always let the fingers fall. It may seem to some that there is no difference in these two terms, but if a key is struck with a direct blow it produces a sforzando effect which soon dies away, while simply allowing the finger to fall produces a softer but more even tone; more singing and of better quality. This, however, can be developed until it is as powerful as need be and still retain these better qualities. This manner of letting the fingers fall has been described by many great pianists and teachers of the East, who insist it is done by pressure alone. I have watched them play, however, and notice that their fingers fall as much as any one else!

Mr. Petersilea, of Boston, says: "We all know that the piano is constructed in such a way that a tone is the result of the stroke of the hammer against a wire and a corresponding vibration of the sounding board. We know that we can't squeeze the tone out of the piano any more than we can juice out of a stone. The feeling must prompt the use of the fingers." On the other hand, one, in speaking of a direct stroke of the fingers, says of it: "Lifting the fingers so high and striking with force stiffens the wrist and produces a slight jar in the hand which cuts of the singing quality of the tone like closing the mouth suddenly in singing." If one abandon one's self to the pressure or pushing style of playing he necessarily loses force, while on the contrary, the striking of the keys is too explosive. Therefore I adopt in teaching a happy medium between the two. And what applies to the fingers applies more or less to the way of playing chords and octaves. All unite in saying play from the wrist, but there are two ways of doing this. One, the old way of raising hand and forearm and letting fall on the keys. If you listen carefully you will hear not only the chord with an explosive tone but the blow—thus—This can be avoided and a better tone gotten for heavy chords by raising the wrist and forearm, letting the hand hang, and letting it fall without resistance upon the keys. This adds the weight of arm, hand and wrist where only the blow was the result before. As in the case of the fall of the fingers, a much fuller tone with less impurities is the result. Short chords should be pulled or plucked out from the piano—thus—this avoids all impurities of tone and makes one surer besides. Octaves should be played always with a loose wrist, but not in the old fan-like manner, as too much motion is wasted for rapid playing, and with the wrist a little higher than usual, with a dancing hand rather than a swinging one. I cite Kullak as my authority for this.

There are many little tricks to help one out that can not be described in limited space; one particularly which deals in so using the hand as to throw the greatest force or weight on the weakest fingers in octave playing, therefore always bringing out the melody note more clearly, a most important point.

In conclusion, I will point out one or two faults that have come so constantly under my observation. One of them which I mentioned in the beginning of this article, is giving so much to develop a hand before it is fit for development. The second and greater one is this constant urging of pupils to speed before they can play slowly with proper motions. I cannot enough urge the importance of constant, steady, slow practice; it gives sureness, steadiness, readiness, yes, speed itself better and quicker than this constant endeavor to get there, no matter in what way, so the goal is reached in the end. I have heard artists practicing for public playing in that slow, steady and careful manner, which alone gives sureness.

There are plenty of etudes for other than technical purposes, to be used while this formation of the hand is going on, etudes in style, phrasing rhythm, etc., and after all this careful beginning what a pleasure it is to a teacher to see the results in a pupil, then all these studies for development will develop, and with more attention paid to preliminary work what a lot of artists we might have in place of the many who toy with and simply tickle the piano.

Oberlin Conservatory of Music.

THE MUSICAL WORLD, in the August number, pays the following tribute to an institution that is doing a great work in the direction of giving its students a thorough Musical education, and ought to be more widely known that it is.

This celebrated school of music has long been recognized as one of the most thoroughly organized schools which our country affords. It seems to be entering upon a new era of prosperity with its fine building nearly ready for use, which when completed will cost about seventy-five thousand dollars, and its largely increased corps of professors, most of whom have added to the best advantages which could be obtained in this country, a course of several years of study in the musical centers of Europe, it will be readily conceded that this school takes a foremost position among the few really good schools which our country possesses.

One secret of the steady and solid growth of this school has been its policy of employing only thoroughly qualified teachers, who have exhibited not alone superior talents as musicians, but also that more rare gift,—an ability to impart their knowledge to others, and to stimulate the student to the accomplishment of the most artistic results. Added to this is the most scrupulous care on the part of teachers to give to the student only the purest and best models for study, with the constant effort to elevate and purify the ideal in his mind.

A student with a finely balanced musical organism, once having taken a deep draught at such a fountain rarely has any desire to do other than to press forward to the highest attainments within his reach, and often accomplishes that which under less favorable conditions would have been impossible.

To still further aid in securing the highest results, great pains are taken to afford frequent opportunities to the student to hear the best Artists in the various departments of musical study. At these and other concerts held during the past year more than five hundred compositions were performed in the presence of students and instructors.

This in itself is a most powerful educational instrumentality, which has left its impress upon all who were able to hear them.

The expenses of the student are reduced to the minimum consistent with the high standard of scholarship required.

We predict a prosperous future for the school, and esteem those fortunate who are able to secure to themselves the benefits which it offers.

How to Proceed in the Lesson Hour.

Since the teacher is seldom in a position to oversee the private excercises of his pupil, on the systematic order and regularity of which all progress depends, it is not enough that he exhorts the pupil at the end of every lesson to be diligent in practice: he must so proceed himself during the hour of the lesson, that it may be a *model* to the pupil *for his private study*. For this reason he must hold fast in his instruction—

1. To a distinct order of succession in the matter to be taught.

2. To a distinct method in the practice of the pieces, from which there must be no departure without special reasons.

Therefore let the teacher begin the hour always with the finger-exercises, since these are commonly less to the taste of the scholar, and yet requires great attention and freshnes. Let the *etudes* follow; and finally, with the beginner as well as with the advanced player, pieces for performance; also, so far as the time permits playing with four hands. Much depends here on a judicious division of the hour. While at the beginning a great part of the lesson-hour must be spent on the mechanical forming of the fingers, the teacher will have to occupy the advanced pupil more with *etudes* and pieces,—without omitting technical exercises altogether. Of course the teacher must dwell most on that which is most needful for the scholar.

Let the teacher accustom the scholar not only to a definite order in the succession of his tasks, but also, during the lesson hours, to a correct method in practising them. Let him never suffer him to play over his tasks before him for the first time otherwise than *slowly*, and with a *full touch*; let the scholar try a quicker, and finally the prescribed time, only when he can execute his tasks in a slow *tempo* fluently, without halting, dragging, or hurrying, but with clearness and certainty. It cannot be too often repeated to the scholar, that only a *slow* and *well-considered* practice leads to the right goal. In slow practice the requisite clearness and equality of touch is formed, the fingers learn in a much shorter time to find their way with certainty; and, with the increasing feeling of security, the pupil gains the self-confidence so necessary to a correct delivery. Passages in which the pupil does not succeed should be played over and over to the teacher,—at first slowly, then faster and faster, until the execution satisfies him. If, however, he finds that the sure execution of this or that passage cannot quite succeed in the present stage of the pupil's technical development, let him see that the pupil play it for the time being as well as he can, even if it be in a slower *tempo* than the one prescribed, and afterwards come back to it again. If peculiar difficulties present themselves for one hand, or for both hands, at once, let the pupil not attempt the playing with both hands together, until he has succeeded in a sure execution with each hand singly. Long-extended and continuous passages should be divided into single shorter members, which may be strung together again after careful practice.

It is of great importance, and particularly useful, for the teacher at the close of the lesson, with beginners and with those who do not yet understand how to practise in the right way, to look over the several tasks once more, call their attention to the faults already noticed, and remind them of the improvements to be borne in mind. The scholar, when he takes up his pieces in his private study, has to do the same, recalling in his memory all the teacher's remarks relating to the desired improvements; then, first of all, let him take principal passages singly; when these are mastered, he may pass on to the practice and smooth, faultless rendering of the whole piece according to the teacher's requirements.

Through the teacher's consistent adherence to this method in the lesson hours, the pupil will acquire the habit of thoughtful and attentive practice by himself, and will become conscious why he practises, what he is to reach through practice. *Thoughtless practice* without regard to the instructions and hints given by the teacher,—*planless playing of things through* without frequent repetition of the difficult passages and divisions, when necessary, with each hand singly,—is not *practice*, but *waste of time*, and always leads to an indistinct and faulty way of playing.

Here the teacher must be warned against interrupting the advanced scholar, when he is playing over his lessons, by frequent remarks at every little accidental oversight or fault. Rather let him play his piece through entirely, or in its larger divisions, and correct the mistakes that he has made when he has finished the piece, or perhaps in another repetition of the same. The scholar never acquires repose and certainty when he is too often interrupted in his playing. He only becomes anxious and perplexed, and will never gain a sure judgment of his own performance in that way.

But, with the most undisturbed playing over of his tasks, the scholar will gradually lose all embarrassment; and little by little he will gain the presence of mind required for the performance, and the indispensable self-confidence.

What is here said may not be exhaustive on this point; but to the thinking teacher it will give hints enough to enable him to find the right means of forming in each one of his scholars, according to his individuality and talent, the habit of thinking for himself in all his practice.—PLAIDY.

Book Notices.

BEETHOVEN'S NINE SYMPHONIES. By SIR GEORGE GROVE, D. C. S. Geo. H. Ellis, Publisher, 141 Franklin Street, Boston, Mass. Price, $1.50.

The book is not written for the learned, but fulfills the purpose for the amateur for home study what the short explanatory notes serve on the programmes of our concert rooms. The author in the preface says if "They are not written for musicians or for those who are familiar with the structure of orchestral pieces. They are written by an ignoramus for those of his own stamp; and they attempt to put the readers into possession of the facts about the music as they have been gradually revealed to him. Their aim is to enable my readers to appreciate what I have learned, more quickly than I was able to learn it; because I had no guide, but was forced to find it out for myself."

To those who are not within reach of hearing of an orchestra the 4-Hand arrangements and the reading from this book would make an acceptable and useful addition to our amateur concerts.

We here give our readers a short extract from the description of the Fifth Symphony. Sir Groves says:

The C minor Symphony is often spoken of, and still oftener regarded, as if it were a miracle of irregularity, and almost as if in composing it Beethoven had abandoned all the ordinary rules which regulate the construction of a piece of music, put down whatever came uppermost in his mind, and, by the innate force of genius, produced a miraculous masterpiece which seized the world with admiration and has kept it in astonishment ever since. Even M. Berlioz speaks of it as "the first of the nine in which Beethoven gave free reign to his stupendous imagination, and rejected all foreign aid and support whatever. His first, second and fourth Symphonies are constructed on the old form. . . . In the Eroica, the limits are enlarged. . . . But, on the other hand, the Symphony in C minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind, . . . while the forms of both melody and harmony, of rhythm and instrumentation, are as new and original as they are powerful and noble." M. Fetis further characterizes Beethoven's style as a kind of improvisation rather than composition, meaning thereby, apparently, some wild, lawless mode of proceeding, which, because he was a transcendent genius, happened to come out all right. Such ideas are simply contrary to facts, and highly misleading. Whatever he was in actual improvisation at the piano-forte, Beethoven with the pen in his hand was the most curiously tentative and hesitating of men. Those who know his sketch-books tell us that he never adopted his first ideas; that it is common to find a theme or a passage altered and repeated a dozen or twenty times; that those pieces which appear to us the most spontaneous have been in reality most labored; that the composition grew under his hand and developed in unintended directions, as it did, perhaps, with no other composer; and that it almost appears that he did not know what the whole would be until the very last correction had been given to the proof-sheets. So much for the idea of sudden inspiration. As for that of irregularity, it may surprise the reader to hear that the C minor Symphony is from beginning to end as strictly in accordance with the rules which govern the production of ordinary musical compositions as any Symphony or Sonata of Haydn or Wanhall. These rules are nothing arbitrary. They are not *fiat* or *dicta* of any single autocrat, which can be set at naught by a genius greater than that of him who ordained them. They are the gradual results of the long progress of music, from the rudest *Volksleider*, from the earliest compositions of Josquin des Pres and Palestrina, gradually developing and asserting themselves as music increased in length, and as new occasions arose, as instruments took the place of voices, as music strayed outside the Church, and allied itself to the world, but as absolute and rigorous and imperative as the laws which govern the production of an oak or an elm, and permit such infinite variety of appearance in their splendid and beautiful forms. In fact, they are not *rules*, but *laws*; and it is only an unfortunate accident that has forced the smaller term upon us instead of the greater.

In speaking of the opening notes of the work, some years after its composition, Beethoven is reported to have said, "So pocht das Schicksal an die Pforte,"—"That is how fate knocks at the door;" and the phrase is a fitting text for a movement so full of the struggle of life,—of conflicts and victories, and laments and triumphs, and happiness. One has neither the obligation nor the temptation, as in some of the other Symphonies, to attach any definite meaning to the music or to construct any picture out of it. It is enough that it touches one's deepest and most sombre feelings, and hurries one along unresistingly on its tremendous current. That the actual notes above named were those of a bird which Beethoven heard in the Prates is quite possible; but, like the four notes which form the groundwork of the *Allegro* of the Violin Concerto, and were suggested by the repeated knocks of a man shut out of his house in the dead of the night, the fact only shows how vast is the transmuting power of imagination. Such themes are like the magic ball of the fairy story, which opens at the word of command, and pour forth whole kingdoms and nations, cities, villages, mountains, rivers, armies, and myriads of people.

The wole work is charmingly written. The subject is one of the grandest to write about. The diction is pure, the facts are quite authoritative. Sir Grove, in his earnestness and enthusiasm, has gathered every circumstance bearing on these remarkable works. The whole is lit up by the fire of his imagination, which makes the book at once entertaining and useful. Each Symphony can be had separate in pamphlet form from the publisher at a trifling cost.

MY MUSICAL MEMORIES. By H. R. HAWEIS. Funk and Wagnalls, Publishers, New York. Price 25 cents.

This work is published in the Standard Library series, but with portions omitted from the original English edition, which were deemed of less interest to the American readers. The price of the original, 2 vols., is $6.00. This is the latest work of the author of "Music and Moral."

A book for all who love music, or would cultivate a taste for it. Stradivarius, Paganini, Liszt, Wagner, come in for a part of his attention. The performance of "Parsifal," at Bayreuth, is described somewhat at length, in a most captivating manner. A chapter on "Old Violins" shows the touch of a connoisseur, and is written in an animated style that arouses and holds even the most languid reader. In fact, for a popular work of music, it would be difficult to name a book equal to this. The writer's critical tastes are supplemented by an infallible instinct as to what points are of interest to the greatest number of readers, and by an easy conversational style which engrosses one's attention before he is well aware of it. The author's enthusiasm is another point in his favor. He is full of his subject, and his writing is evidently a labor of love.

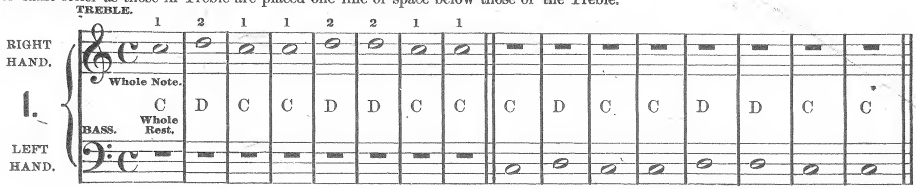
Rev. Haweis is one of the best—if not the best—writers for lovers of music. This book should be one of the first in every library. His "Memories" of the violin are perhaps his keenest. He gives a vivid description of his school days—sprinkled here and there with some interesting observations. Here is one which refers to one of his teacher—Devonport—whom he says "In six weeks I got positively to love. In music, you learn more in a week from a sympathetic teacher, or at least from some one who is so to you, than from another, however excellent, in a month. You will make no progress if he can give you no impulse.

What a mystery lies in the word "teaching!" One will constrain you irresistibly, and another shall not be able to persuade you. One will kindle you with an ambition that aspires to what the day before seemed inaccessible heights, while another will labor in vain to stir your sluggish mood to cope with the smallest obstacle. The reciprocal relation is too often forgotten. It is assumed that any good master or mistress will suit any willing pupil. Not at all—any more than A can mesmerize B, who goes into a trance immediately on the appearance of C. All personal relations, and teaching relations are intensely personal, have to do with subtle conditions—unexplored, but inexorable and instantly perceived. The soul puts out, as it were, its invisible antennæ, knowing the soul that is kindred to itself. I do *not* want to be told whether you can teach me anything. I *know* you cannot. I will not learn from you what I *must* learn from another; what he will be bound to teach me. All you may have to say may be good and true, but it is a little impertinent and out of place. You spoil the truth. You mar the beauty. I will not hear these things from you; you spoil nature; you wither art; you are not for me, and I am not for you—"Let me go hence, my songs—she will not hear."

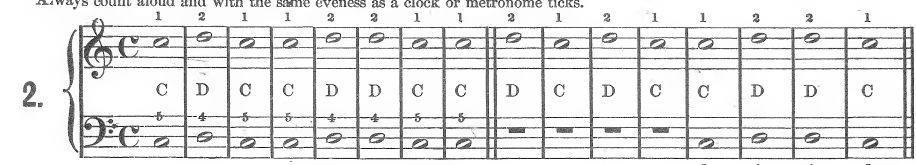
PRELIMINARY EXERCISES FOR THE FIRST BEGINNING.

By LOUIS MEYER.

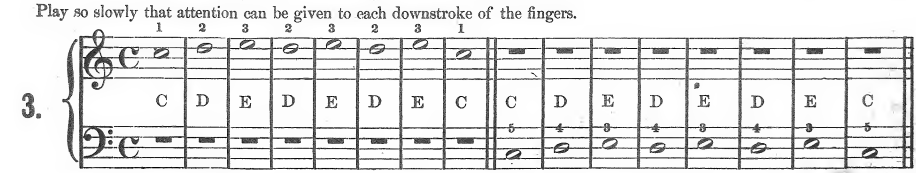
Common Time, count 4 to each measure. Name the line and space on which the notes are written. Notes in the Bass clef of same letter as those in Treble are placed one line or space below those of the Treble.



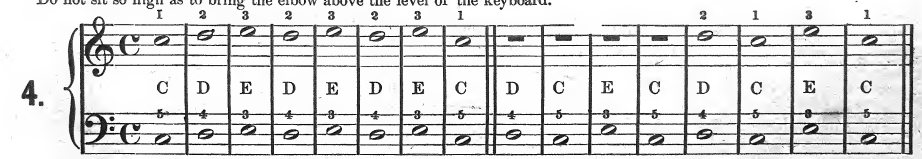
Always count aloud and with the same eveness as a clock or metronome ticks.



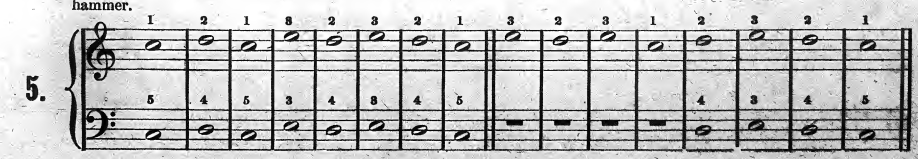
Play so slowly that attention can be given to each downstroke of the fingers.



Do not sit so high as to bring the elbow above the level of the keyboard.



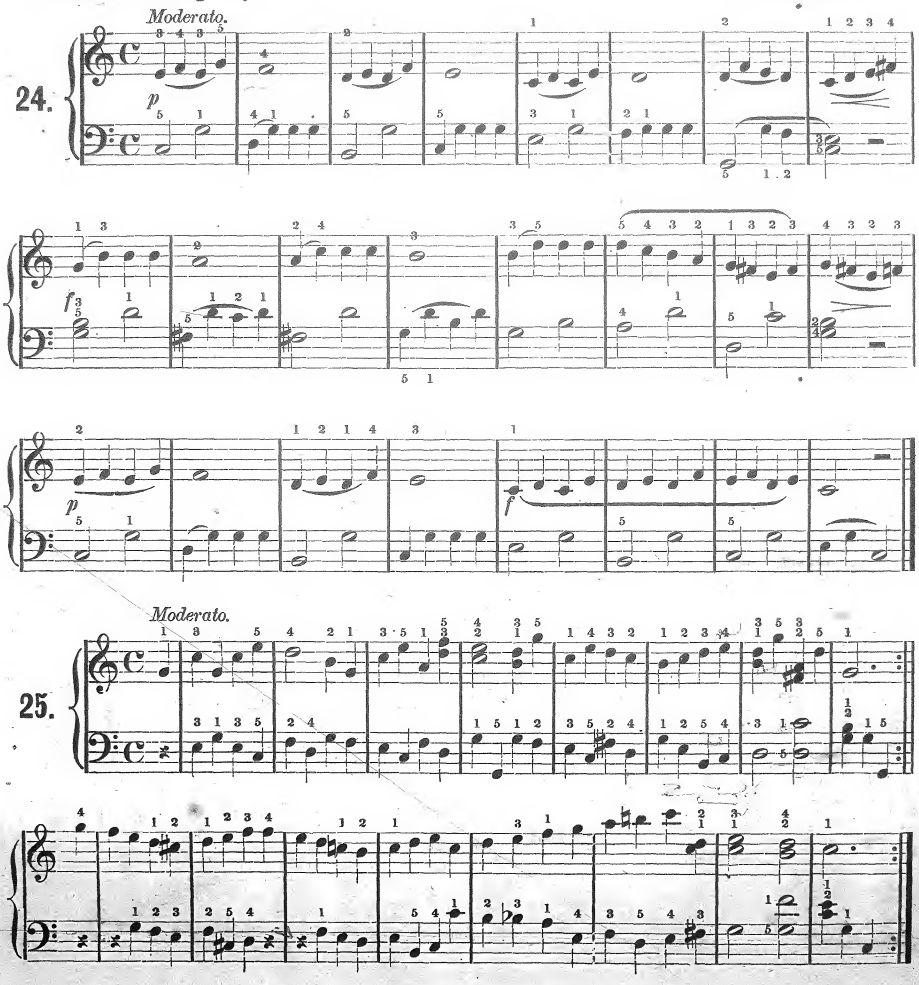
Hold the arms and hands perfectly quiet, and play only with the fingers, holding them in a flexible position shaped like a hammer.

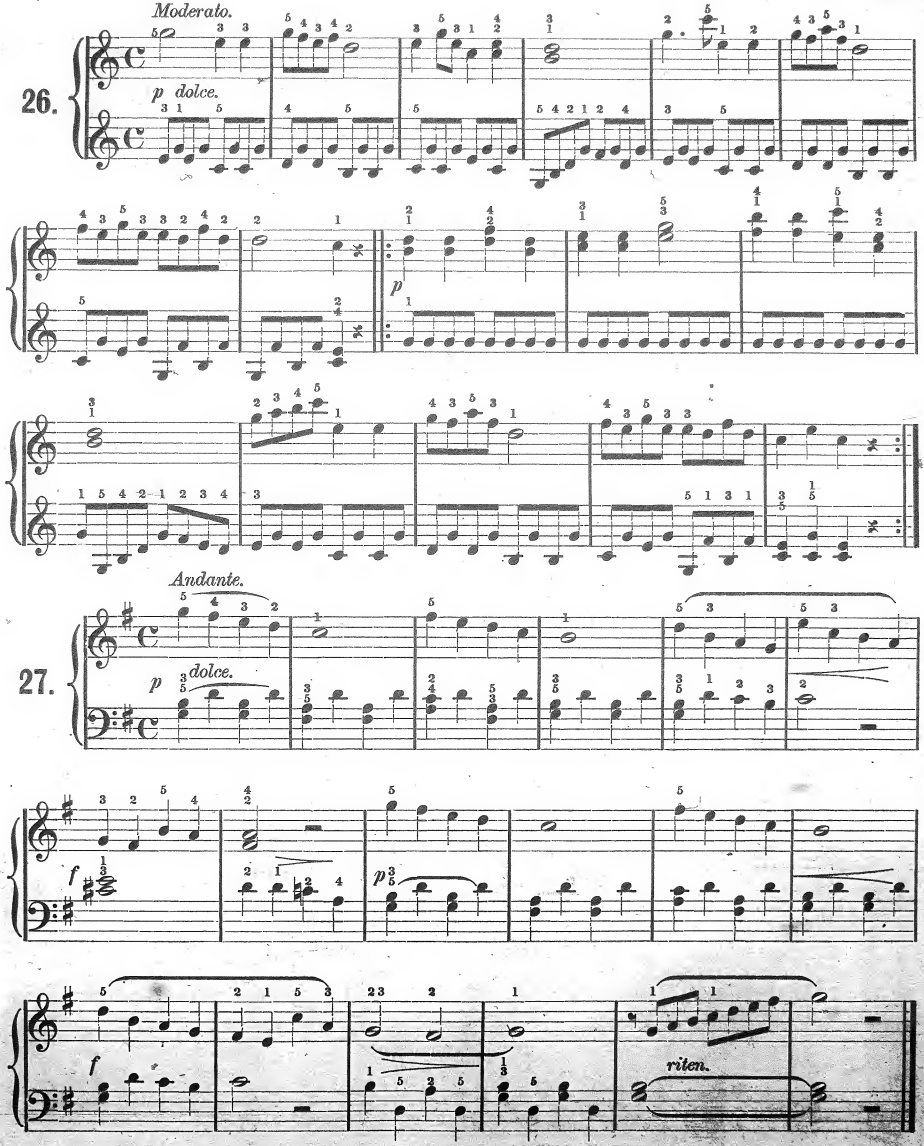


PROGRESSIVE AND MELODIOUS STUDIES.

BOOK 2.

Selected and Arranged by LOUIS MEYER.

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26.
p dolce.
p
Andante.
27.
p dolce.
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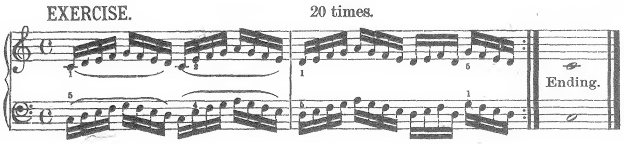
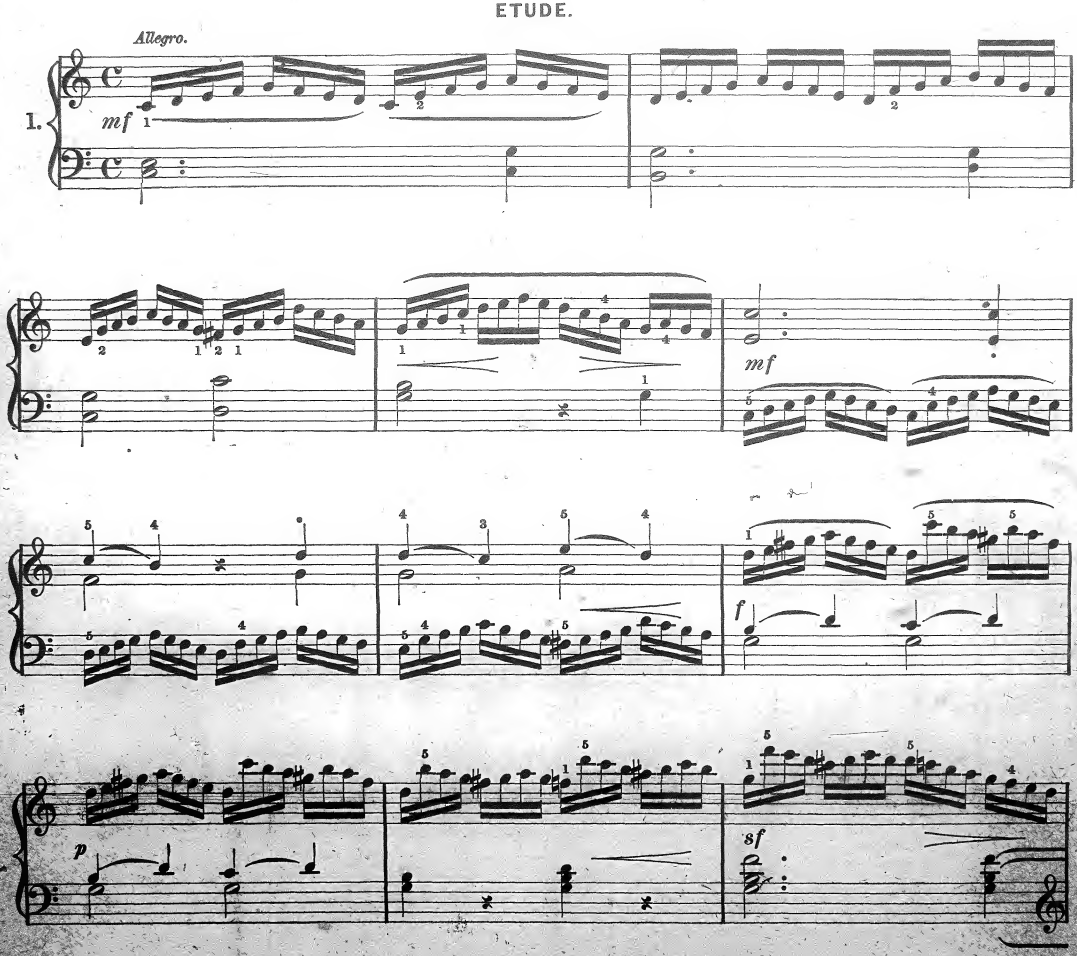
LOESCHHORN'S PROGRESSIVE STUDIES.

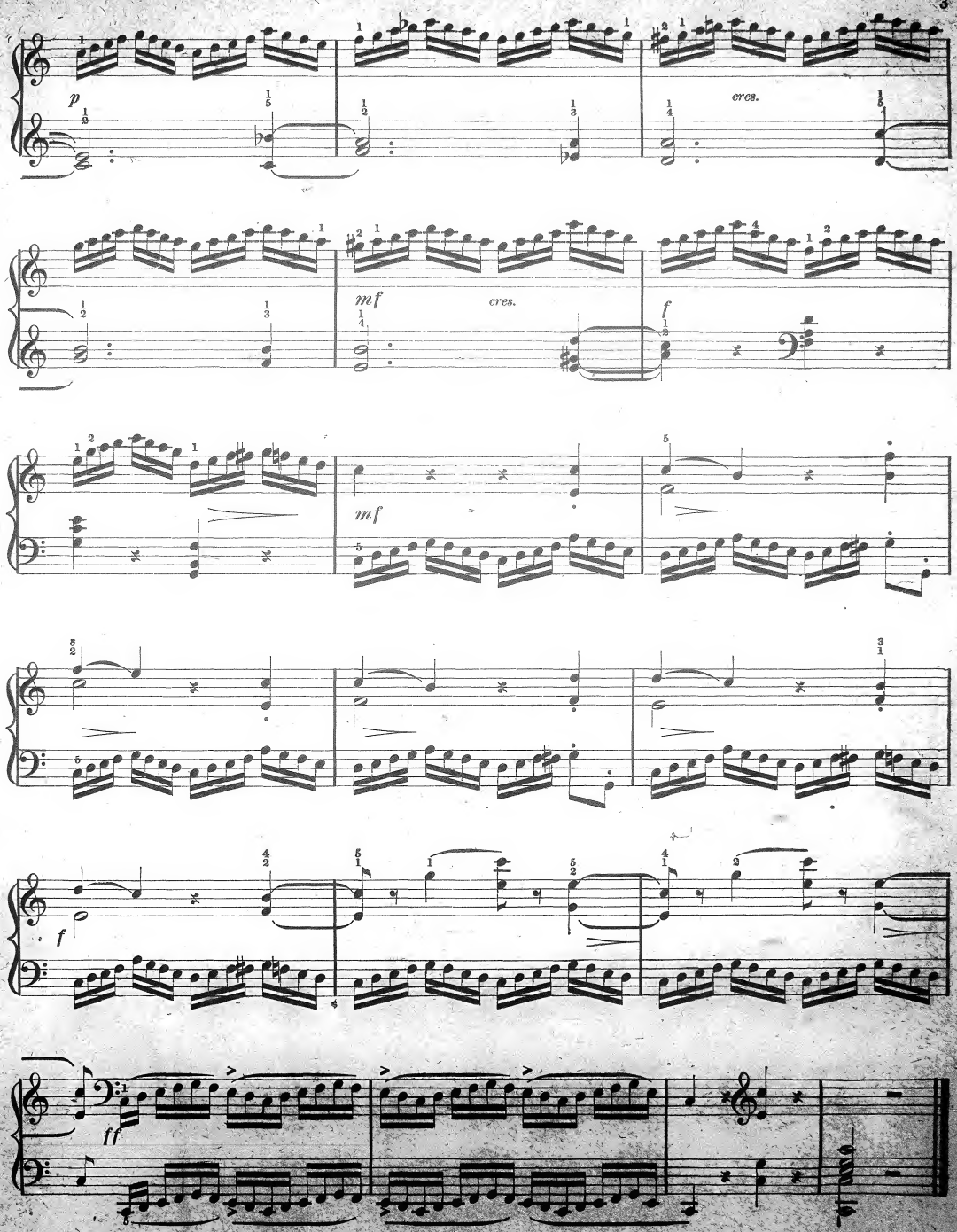
(Foreign Fingering.)

Book 1. A. LOESCHHORN, Op. 66.



ETUDE.

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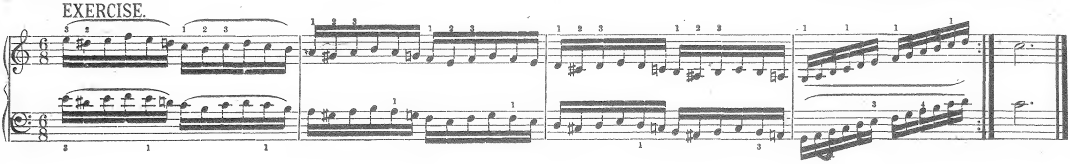
LOESCHHORN'S PROGRESSIVE STUDIES.

(Foreign Fingering.)

Book 2

A. LOESCHHORN, Op. 66.

EXERCISE.



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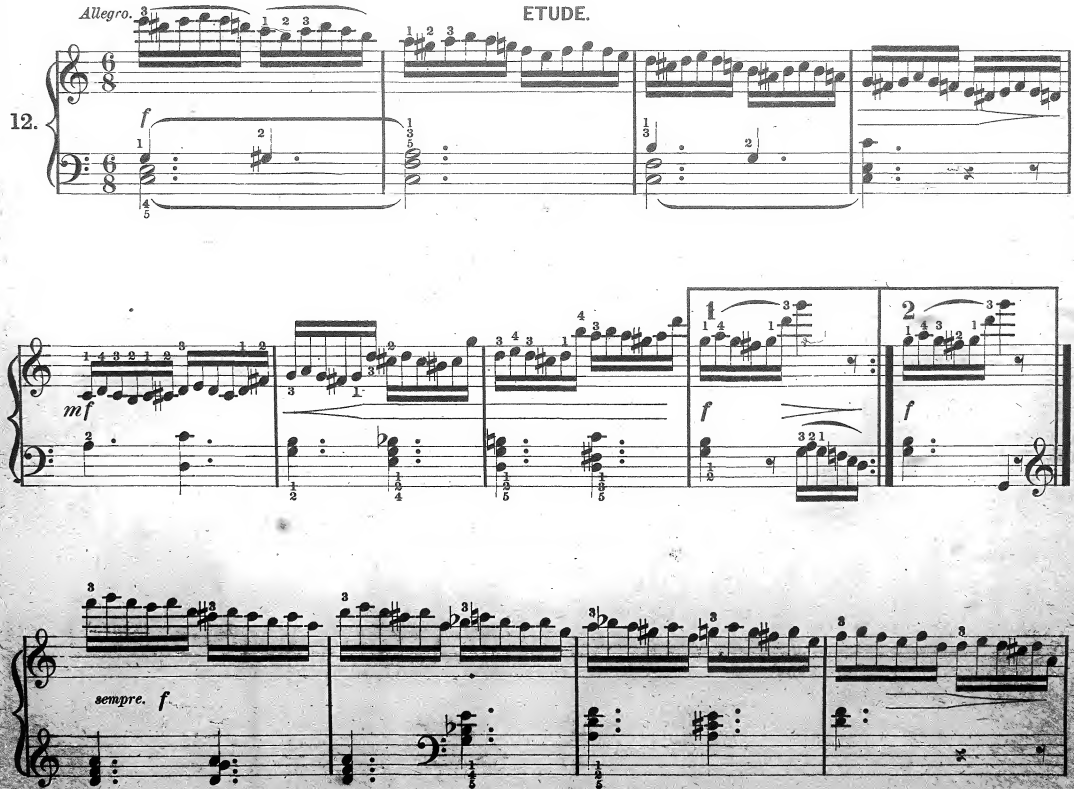
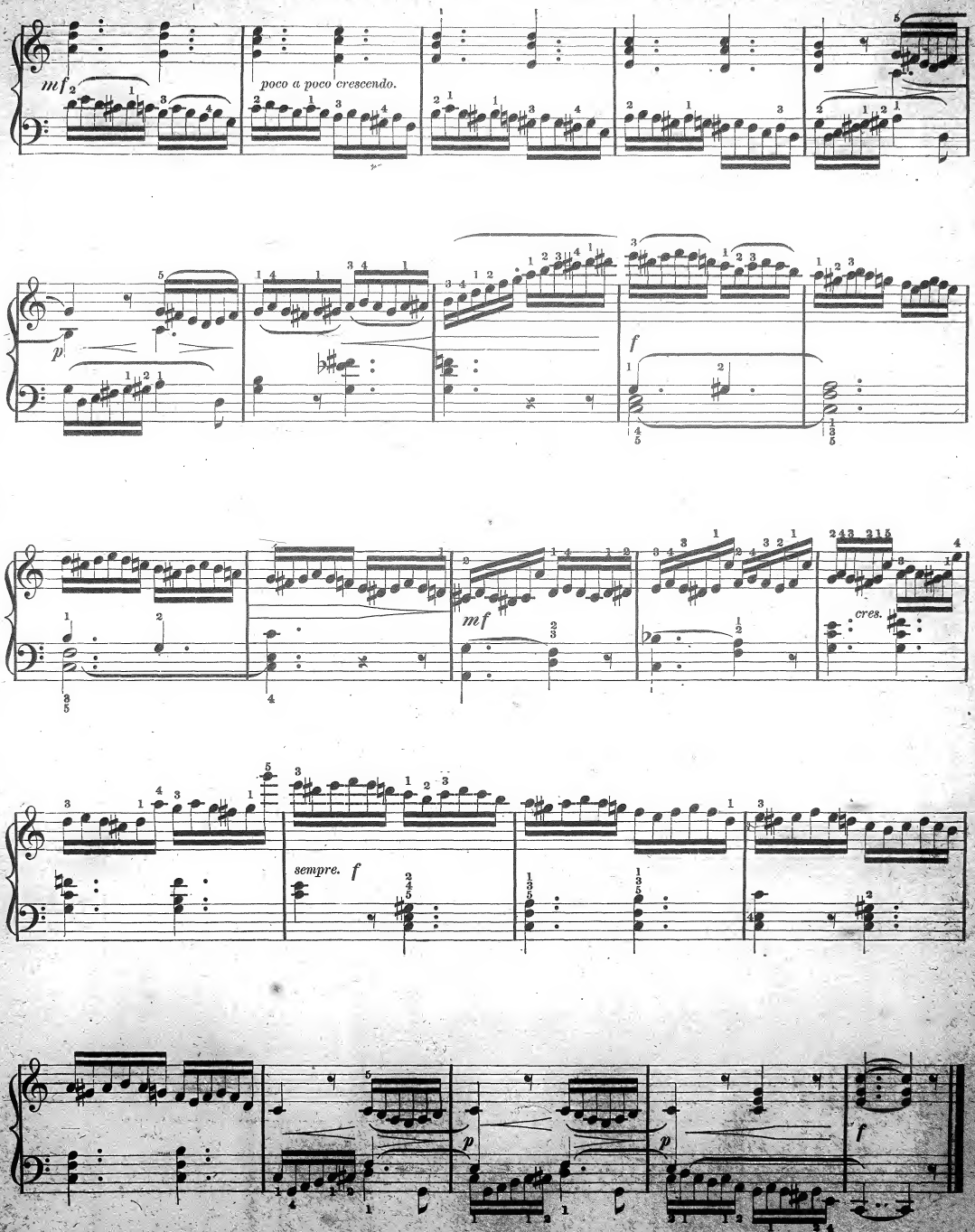
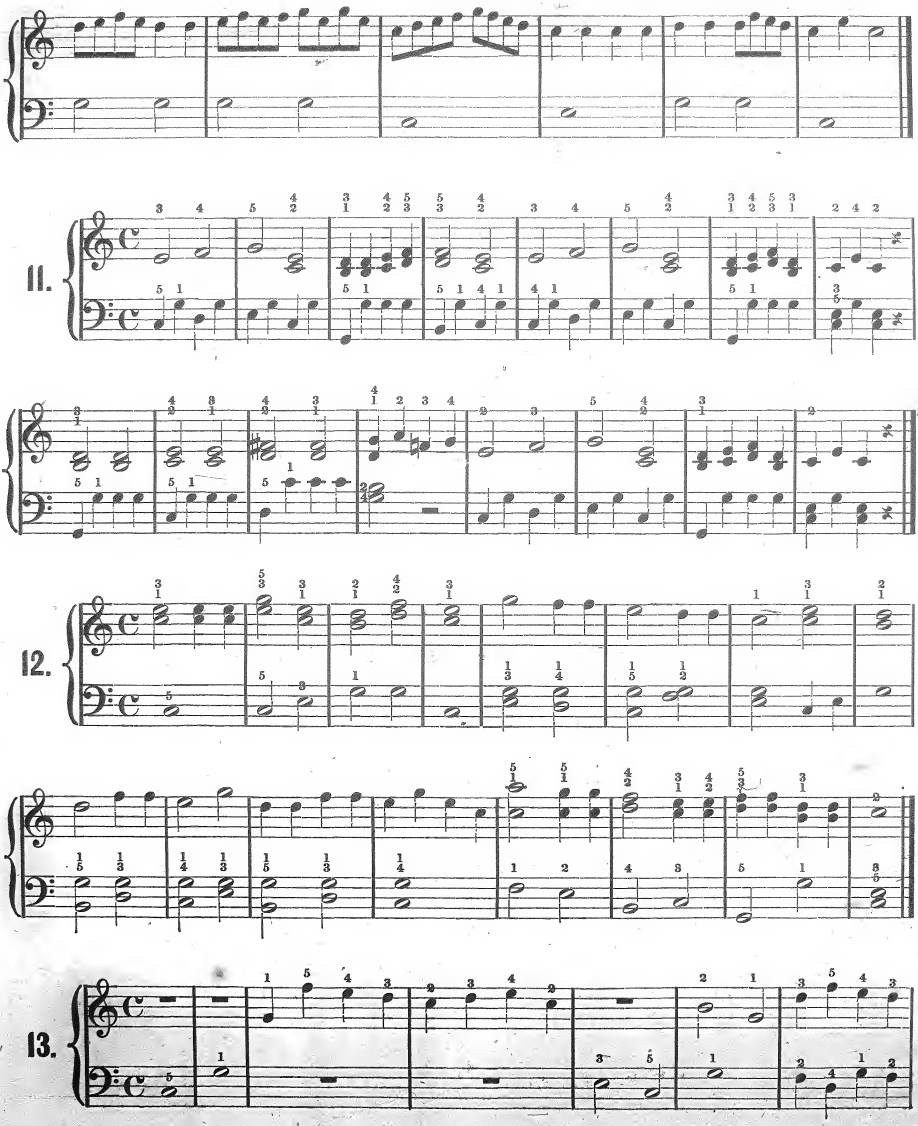



mf
poco a poco crescendo.
p
f
mf
cres.
sempre. f
p
p
f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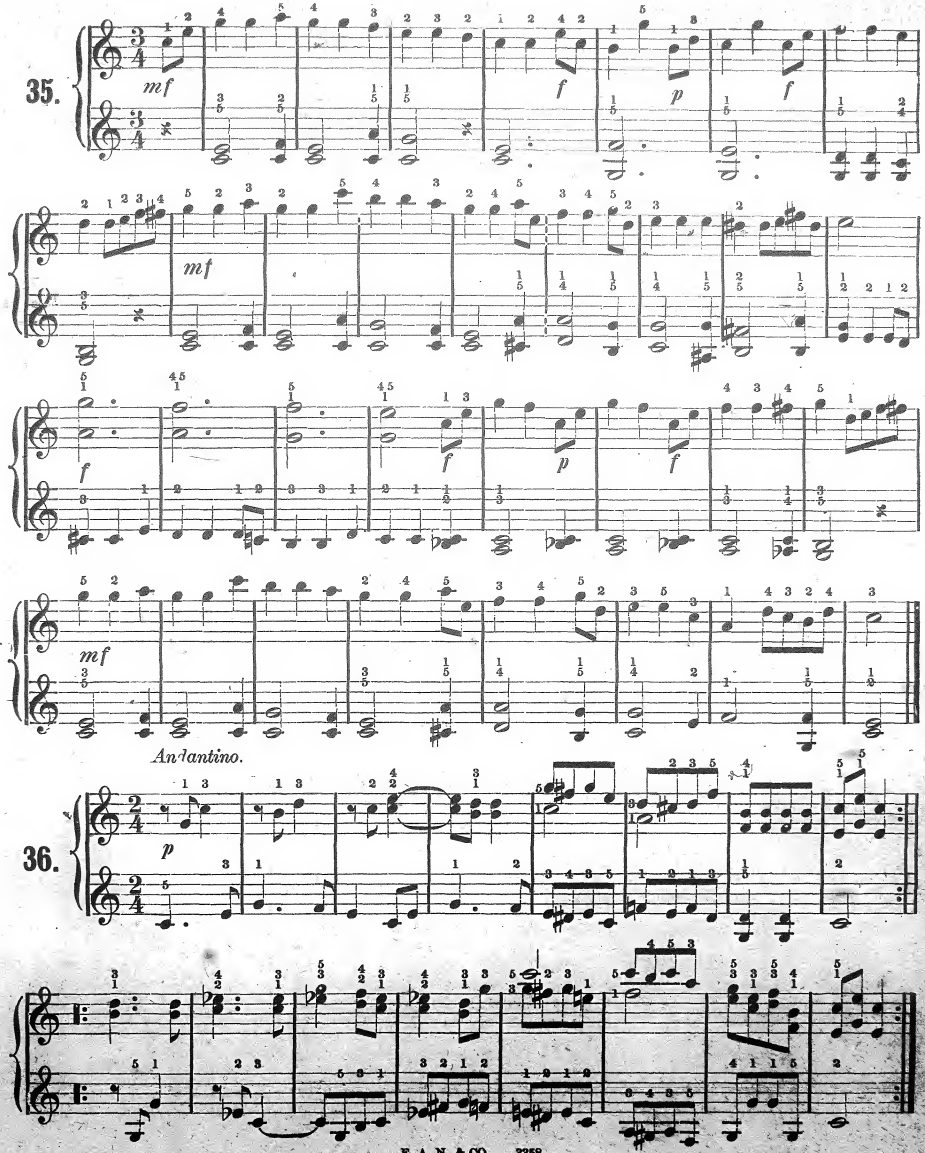
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Chicago College of Music

In this month's issue we give considerable space to the announcements of music schools. There are several truly meretorious schools of this kind in the country; some of those we have mentioned. It is now our pleasant duty too add testimony to the above musical college. The time is near at hand when the West will be independent of the East in musical matters. Pianos and organs are made now in the West as satisfactory as elsewhere. Some of our leading prima-donnas have sprung from the West. The West is the home of some of our leading artists, and in general musical culture the West is very little, if any, behind the East. There has been a demand for a complete conservatory of music, and Dr. F. Ziegfeld has supplied the demand by founding of an institution for advanced musical study. He is himself a German musician—a pianist of rare skill; but his reputation as an educator has given him his present prominence.

The school has been in successful operation for eighteen years, and is one of the oldest among the leading music schools we have. His corps of teachers number 21, and including among this number some of the leading artists in Chicago. Last year the college taught 1,206 pupils, which in itself shows the high prosperity of the school. The location is in the centre of the city. A new building is expected soon to be had for the exclusive use of the college, containing a concert hall with stage and appointments, in which both concert and opera may be given by pupils of the advanced classes of the college. The aim of the college is to furnish *a Symmetrical and thorough musical education* equal to any to be had in the world.

The different members of the faculty have had the benefit of the best instruction and have proved their ability as teachers by years of successful effort. There is no reason, therefore, why they should not be able to communicate that which they have received.

Although careful attention is bestowed upon every department, the Piano, Organ, Violin, Harmony, Composition and Elocution will in the future, as in the past, be retained as the specialties of this institution. To the highest and most artistic cultivation in these, therefore, the best energies and talent of the college are directed, and with what success, the high musical standing of the college graduates testifies more emphatically than anything that could be said here.

There is no examination required for entrance, and those not far advanced, are especially welcome, as they possess few or none of the erroneous ideas and bad habits of performance which are so easily formed by wrong teaching or careless practice, and which prove in many cases almost insurmountable obstacles to high cultivation; they, therefore, receive more readily the correct fundamental principles, and can, as a rule, make steady and rapid progress, uninterrupted by the tedious process of *unlearning bad habits*, which retards the advancement of others less fortunate.

The college has just issued a neat, annual catalogue, which will be sent free to those who may apply for it. We confidently commend Dr. Ziegfeld's school to those of our readers who are contemplating studying in some musical center during the winter months.

For the ETUDE.

Music Teachers and Musicians

BY GEO. T. BULLING.

Perhaps it has never occurred to you that the term "musician" is more frequently misapplied than it ought to be. There are hundreds of people who are called musicians, who are not entitled to that distinction. I do not except a large army of music teachers who, though they teach piano and singing, are not necessarily musicians.

I protest strongly in the name of musical art against the misuse of the highly honorable title of musician. It is a far more distinguished title than "Professor," or "Doctor of Music," as a rule. In fact, it is the highest title that the devotee of musical art can win But you would hardly think so, since there is such an incongruous multitude of "musicians."

The first attribute of the musician is not that he should sing or play an instrument, but that he should *know music*. And there is, I may suggest, a depth of gift and acquirement in the individual who knows music. The average piano and vocal teacher has not near as much claim to the title of musician as he ought to have. But the world calls him a musician. Save the mark! I have met more or less prominent vocalists and instrumentalists, whose knowledge of music was ridiculously small.

I advocate specialism in music teaching. But the specialist in any branch of musical art should be a thorough musician as well. A practical and theoretical training should go hand in hand. It is necessary to fully deserve the title of musician to have at one's finger's ends harmony, counterpoint, composition, and I will include instrumentation, for without at least a fair knowledge of this latter branch the scores—the real musical thoughts of the masters of composition—must remain dead letters to the world-be musician. Moreover, it is not always possible to hear these scores played, so the student should learn to read and hear them in his mind's ear, and thus approximate the study and enjoyment of their actual performance.

Then, also, a thorough familiarity with musical literature is another attribute of the full-fledged musician. He thus will not only live practically in music, but will also intelligently understand its rise and progress. Of course, the majority of musicians are vocalists or instrumentalists. But the fact that a person is a vocalist or instrumentalist does not necessarily prove that he is a musician. I have heard performers called musicians, yet I was aware that they did not know even the simplest rules of harmony. This is an insult to the real musician.

How can any one comprehend music when they have only the remotest knowledge of its construction? Imagine an elocutionist or actor reciting in a language which he did not understand! How could he recite with phrasing, expression or intelligence? The very thought of his doing so is absurd. He would simply be an elocutionary parrot.

In my special branch of music the voice, I flatter myself, I can make a pretty near guess at the vocalist's musical acquirements by listening to the interpretation. I have often been struck by the humorous effect of a vocalist singing in a language which he or she did not understand—apart from the musical interpretation. A wrong coloring of the tones at certain words and wrong pronounciation of those words, thus throwing the musical expression wrong, making a burlesque of the whole interpretation. It is just so when a pianist does not understand the grammar of the musical language, he is vainly trying to recite in intelligent style. The jingle may please the passing ear, but to the musician it is an infliction.

I might as well undertake a lecture in Arabic or Chinese, and set up for a scholar in these languages, as many people have the effrontry to do in the intelligble language of music. I would make as humorous a picture to the natives as the vocalist or instrumentalist does to me when he is confidently attempting to tell me everything about something he doesn't know anything about. Whenever I have an opportunity, I invariably protest against the misuse of the honorable title of musician, and if every true musician would do likewise, we would all come to a more satisfactory understanding with each other.

New York, September, 1884.

The News of the Month

Miss Emma Abbott has returned to her country's arms.

It is said that Johann Strauss will visit America next season.

Von Bulow has been teaching at the Raff Conservatory at Frankfort.

Rumor says that Anton Rubinstein will visit America the coming season, and give a few—twenty is the reported number—concerts.

DEATH OF LOWENBERG—The celebrated pianist, Lowenberg, died at Vinna, last Wednesday, at the age of twenty-eight, on his return from a successful concert tour in Russia, where he caught a cold that settled on his lungs and developed into pneumonia. He was the most girted pupil of Rubinstein, and had a promising future before him.

The Mozart monument, in Vienna, will cost $50,000, a sum almost incredibly more than the composer ever received for all the music he wrote. He was permitted to die in beggary and buried in a pauper,s grave. The monument cannot be placed over his tomb for the spot where his remains lies is no longer known. Germany is famous for refusing its great ones support while they live, and stoning for it by erecting monuments to them long after their death.

The new Leipsic Gewandhaus is so far advanced toward completion that it will probably be opened toward the end of autumn. Should this expectation be fulfilled, twelve of the regular concerts will be given next season in the new and ten in the old building.

A merchant in Berlin, having fallen in love with an opera singer, purchased two dresses and sent them to her to make her choice, saying he would call to know her decision. Shortly, however, before the hour he had intended to set out on his errand, the merchant received from his beloved a billet doux to the following effect: "Of the dresses you have sent, I like one quite as well as the other. I will, in fact, keep both, so you have no need to call.

BEETHOVEN'S piano is said to be on exhibition in London. The piano is a regular curiosity. It has six and a half octaves, has three strings to the bass and four to the treble, and retains much of it power. It was especially manufactured for Beethoven. The authenticity of the instrument is vouched for.

Among the piano students now at the Paris Conservatoire is numbered an American prodigy of such tender years that the personal intervention of Ambroise Thomas was necessary in order to secure the admission of the gifted child, whose name is Earnest Schelling, and who is only a little over eight years old, the rules of the institution placing the age necessary for admission at nine years. He has played in public ever since he was four years old, and during the past season he appeared at a charitable matinee in Paris his fellow performers being Sarah Bernhardt, Mille Lureau of the Grand Opera House, and others of equal prominence.

Christine Nillson has left England for Carlsbad. She will return to London at the end of September, en route for New York.

SAINT-SAENS IN PRAGUE AND VIENNA.—Camille Saint-Saens will conduct the performance of his opera, "Henry VIII.," the first novelty of the winter season, at the Stadt Theatre, Prague. Thence he will proceed to Vienna, where he will produce, among other things, his cantata, "La Lyre et la Haroe."

WHERE SOME OF OUR SINGERS ARE.—Mme. Albina remains in London for the present, but a provincial concert tour is in contemplation. Mme. Patti is in Wales, and will remain there till October, when she goes to Paris to give three performances prior to sailing for America. Mme. Pauline Lucca is at her villa near Vienna, and in the winter she goes with Mme. Durand to sing at St. Petersburg. Mme. Sembrich is at Dresden holiday making prior to a season in Spain. Mme. Tremelli has left for Vienna. Mme. Fursch-Madi has left England, and it is said she will spend the winter in this country.

S. B. Mills is at the Laural House, Catskill Mountains, with his family. From private information I hear he practices on a grand piano every forenoon for three or four hours! He is reported to be an inveterate smoker, and looks as "rotund as a hogshead." His talent makes up for his unprofessional looks and appearance. He will return to the city the first week in September, when the additional skill acquired in the mountain regions may be exhibited. Shall we have a "Laurel House" Galop from his fertile pen?

Just Published.

SCIENCE AND SINGING. By LENNOX BROWNE, F. R. C. S. Edgar S. Werner, Publisher, Albany, N. Y. Paper, 40 cents.

The author is one of the most eminent throat-specialists, and has already made valuable contributions to this department of literature. In this treatise he shows the necessity for scientific knowledge, gives instances of the results of unscientific teaching, and discusses, among other things, influence of aid to aid the ear, advantage of laryngoscopic observation, mechanical aspect of breathing, chemical aspect of breathing, carbonic acid in atmosphere, poisoneus air of theatres, effect of poisonous air on the voice, artificial Italian air, supposed vocal supremacy of Italy, Italian as language of song, uselessness of artificial voice-mixtures, science in relation to voice-production, questions concerning the registers, early education of the voice, voice to be restored during "break." Every person interested in vocal matters should give this little book careful perusal.

CROSSNESS.

FOR THE ETUDE.

MANY teachers seem to think it entirely beneath their professional dignity to ever smile or give to their pupils a kindly word of recognition or encouragement. They appear to regard the pupil as a kind of semi-sentient machine, the successful operation of which depends mainly upon the severity of their reproaches. This habitual crossness is not always a natural characteristic of the instructor. At home, at the soiree, on the street, he smiles benignantly and deports himself pleasantly. Only in the class-room does he assume his most terrible aspect. He there receives his pupils with frowns, stamps at them throughout the recitation, punches his pencil through the music to recall the distracted attention of the frightened or resentful pupil, quibbles continually over the slightest errors, and, at the close, dismisses the poor tyro with a scolding lecture on the faults of his past work. Whatever be the motive for this course of conduct, whether it be an assumption purely to augment one's personal importance in the eyes of the pupil, or whether it is in order to induce greater effort on the part of the pupil, or whether again it results from no motive but from pure moroseness, it is all the same in its pernicious effects. Experience proves that few children develop favorably, in an educational sense, under the influence of compulsion or the restraint of fear. Where the method may be effectual in waking up one sluggish dullard, it certainly will result in benumbing and blighting the hopes and aspirations of all the brighter students. Reproof is frequently necessary, and is all right in certain cases, when it is kindly administered for the good of the offender, and not spitefully to vent the impatience of the offended.

A lady remarked to me, recently: "I had a real German teacher when I studied music. Oh, he was fine; but, oh, so cross!"

"Did you esteem him more for his crossness, madam?" I replied.

"By no means," said she, "I just hated him."

And thus it is universally. I do not, by the above illustration, mean to imply that German teachers are crosser than others; but I will say that many foolish Americans, having heard or read that they were, are wont to confound their crossness with their smartness, and make sometimes a fatal mistake by endeavoring to emulate them in the former respect, thinking thereby to attain the latter. Something like the young man who purposely imitated the illegible chirography of Horace Greely, believing thereby to acquire something of that great man's profundity.

No, my fellow-teachers, it will not do. We must recognize love as the most potent factor in human development, and apply it in all our methods of discipline if we expect to accomplish the greatest amount of possible good. If our pupils err, we must remember that we have done, and frequently still do, the same, and instead of continually scolding them for what they have not accomplished, or frightening them into doing something else, let us endeavor, through kindly admonition, to arouse their interest, and thus secure a personal effort and mutual co-operation. Innumerable are the means, if once sought out, to arouse and hold the enthusiasm of nearly every pupil at a "fever heat," and this is where it should be kept. It is easier to restrain than to drag forward. Finally, if we make ourselves patterns in regard to politeness, culture, refinement, and intelligence, we shall speedily note the imitation in our pupils.

D. DE FOREST BRYANT.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

To The Editor of The Etude.

DEAR SIR.—Will you kindly allow me space for a brief article on the Music Teachers' National Association and its claims on the musical fraternity of our great country. Although the Association was founded a number of years since, and has had its annual meeting every July, its existence was practically unknown to the world until recently, and the reports of its doings were looked upon with languid curiosity and some suspicion by the limited number who saw them. Thanks to the energetic action of the officers of 1882, 1883, and 1884, its existence, aims, and advantages were given great publicity. The result was seen in the large attendance and enthusiasm at the Providence gathering, which was again eclipsed by the Cleveland meeting of last July. Notable also was the distinguished *personnel* of those that took part, showing that the foremost composers, pianists, organists, and vocalists of the country had perceived and taken the advantage of its membership. Naturally the essays, embracing a wide scope of musical subjects, have attracted more and more attention, and have been quoted and discussed in all musical journals and in the daily press. In fact, the Music Teachers' National Association has an assured foothold, and is making itself felt as an authority in the musical development of the country.

A common experience n teachers has been a first attendance at an annual meeti g from curiosity, participation in the discussions, which are free to all, enjoyment of the recitals, acquaintance with other musicians, and, finally, enthusiasm for the future of the Association.

Allow me to state in few words, for the benefit of musicilovers who have never attended a meeting of the Association, its aims, its plans, and its invitation. The Association was formed to promote good fellowship and fraternity among the musical profession, to advance true art and banish charlatanry by freely comparing notes and experiences in essays and discussions, and to initiate needed reforms, for example, such as was undertaken this last session in the matter of international copyright, also in the inauguration of the College of Musicians. "In union there is strength," and we may add, also, personal gain in information and enjoyment. Physicians, surgeons, dentists, lawyers, bankers, philosophers, literatures have had for long years their associations, the proceedings and resolutions of which are accepted authority. In music alone has the past half century shown constant biekerings, small jealousies, and belittling of rivals, each musician of some prominence carefully guarding from others his own teaching methods, and gathering around him his little coterie of admirers. Really the time has passed for such narrowness. *Prima facie*, a method which is hidden by a Chinese wall is one which will not bear the light of discussion, and a musician who must be always bolstered up by flatterers, is probably more or less a fraud. Water will find its level when not confined in a water-tight tank, and in a free gathering of musicians merit and demerit sooner find their true possessors than in the outside world. It is an erroneous supposition that musicians will cut each others throats if they get at each other. Two canines will belch forth defiance while there is a fence between, but open the gate and generally neither one will offer to pass through. Musicians as a whole are not unkind critics of each other. The recital of American compositions at Cleveland proved exceedingly interesting. The applause was judicious, and for the more meritorious works very hearty.

It is also a common mistake to suppose that the Association is extensively used by any person or clique for selfish purposes. In American life it is unavoidable that ambitious persons should endeavor to advertise their ownselves or their own wares, and that conceited people should occasionally bore the Association with ridiculous essays. The former is, however, forbidden by a late amendment to the constitution, and the latter is quickly brought to grief in the inevitable discussion that follows. In fact, a body of earnest musicians, gathered from all parts of the continent, cannot be controlled by a clique or for small measures. The practical common sense of the profession may be trusted to protect itself. A mistake made by some reviewers of the Association proceedings is that the Music Teacher's National Association guarantees the musical standing of its members. It is obviously impossible for it to do this. The College of Musicians was created for this work—certificates being granted to all applicants who stand the requisite tests. These examinations are to occupy the two days preceding the annual meeting, and the results to be announced before the Association.

The annual meeting is held the first week in July of each year, in different cities by turn. The programme consists of three sessions a day, the time being filled with essays, discussions, recitals by prominent pianists, organists, singers, and violinists, with time for sociability, excursions, and incidental business. The next meeting will be held in New York City, July 1, 2, and 3, probably at the Academy of Music. It may interest the old members to know that the usual number of essays will be curtailed. All lovers of music are cordially invited, whether teachers of music or not. The former are classed as "active" members and the latter as "associate," the former only taking part in discussions and business proceedings. The fee for all is $2, admitting to all privileges of annual meeting and entitling to the annual report, containing full text of essays and discussions at preceding meeting, also complete list of members, constitution, and other items. All names received by the secretary, Mr. A. A. Stanley, 14 Pallas Street, Providence, R. I., before publication of the report (about November 15), will be published in the list of members in report of this year.

S. N. PENFIELD,
President M. T. N. A.

Steinway Hall, New York.

SOME COMMONPLACES OF PIANOFORTE TEACHING.

THE PEDAL.

The proper use of the pedals is a difficult thing to acquire. Pupils should not be allowed to use the damper (sustaining) pedal at all in the earlier stages of instruction, and when further advanced should be cautioned to use it only where indicated. Even in the latter case the player is not always sure of a good effect; for the pedal marking is much of the "drawing-room" music of the day is injudicious. One often sees diatonic, chromatic and *staccato* passages marked to be played with the *sostenuto* pedal down. It is needless to say that this is productive of noise rather than music. It rests with the teacher, therefore, to carefully restrain the pupil in this regard. If the use of the pedal is not indicated, it will be the teacher's duty to make the necessary indications, as well as to revise such markings as seem to him to violate good taste. Let the pedal be put down quickly and quietly, and a little after the chord or note which is to be sustained has been struck. In this way the dampers of the preceding chords will have fallen properly, and will not have been caught by the pedal before having time to fall.

One common misapprehension of the true function of the pedal is found in the name commonly given to it. When a pupil hears that the right hand pedal is the "loud" pedal, he very naturally understands that it makes the music louder, and therefore is to be used in loud passages. Consequently, at all places marked *f* or *ff*, he presses the pedal down and keeps it down till the piece returns to a *piano*. A pupil of this description will consider the use of the damper or sustaining pedal in a *piano* passage to be wrong. The pupil must understand that the proper function of the right hand pedal is to raise the dampers from the keys, and hence to sustain the sounds. To be sure there is an increase in power in the use of the damper pedal from the sympathetic vibration of the strings forming the harmonies of the note or notes struck. This may be illustrated as follows: Take any note in the middle or lower part of the piano-forte, as, for instance, middle C. Put the key down without allowing the string to vibrate, and hold it firmly down. Then strike *forte* the octavo below once or twice and the middle C string will be found to be sympathetically vibrating (and sounding) with the lower one. Upon releasing the upper note the sound will cease. Various similar experiments may be tried with similar results. It will thus be shown that the damper pedal, when raised, is the indirect cause of a considerable additional amount of string vibration. But, although in this sense it is a "loud" pedal, its true function is to sustain sounds. If the pupil understands this, there is no harm in calling the damper pedal the "loud" pedal; but when such a name leads to the misuse of the damper pedal it is time to remonstrate.

It is usually considered a safe rule to say that the *damper* pedal may be used as long as one and the same chord is playing. There is at least one exception to this, however, and that is in the case of *arpeggios* on a single chord extending over nearly the whole compass of the piano-forte. In such a case the accumulation and disagreement of the overtones present and generated by sympathetic vibration is so great that an unpleasant noise is the result. This effect is, for obvious reasons, more apparent in ascending than in descending arpeggios.

It may be well to point out that while the right hand pedal is used to sustain chords and notes which the hands cannot hold down, or to give harmonies fullness, the left hand pedal really makes the sounds softer. Consequently, it is a "soft" pedal, and may be used in *piano* and *pianissimo* passages and held down steadily as long as the passages are continued. In "square" piano-fortes, the effect of the soft pedal, from the nature of its construction, is bad. In the "upright" piano-forte it is available, and, when judiciously used, productive of a beautiful effect. As the "upright" is getting into such general favor, it seems to me it would be well for composers to more frequently indicate the employment of the soft pedal. Experience has shown me that it is as much neglected as the damper pedal is overfavored.

CHOICE OF PIECES.

The choice of music in teaching the piano-forte is a very important matter. It is a mistake to suppose that any piece or étude not too difficult for the pupil will be suitable for him to study. As far as the selection of études goes, it is mainly a question of what are the pupil's needs and what études will best supply those needs. Pupils understand that studies are dry, and therefore work at them without very much complaint. Even here, however, the teacher must seek by the employment of musical studies (Heller, Cramer, and the like) to arouse the pupil's musical feeling and cultivate his taste at the same time he is disciplining his head and fingers. As far as the pupil can be brought to see or to admit the utility of mechanical studies, just so far the best progress is made. To be sure, the teacher can say, "This must be done," but it is rarely to the pupil's good. Co-operation between pupil and teacher is the thing to be desired.

In regard to pieces for the pupil to play, these must not be brought forward too soon, nor, on the other hand, should the valuable stimulus of a melodious and lively piece on a young student's mind be too long delayed. The teacher should not, under a mistaken notion of the demands of music as an art, refuse to come down to the pupil's level in the matter of selecting for him agreeable and entertaining pieces. The teacher's queries should be: Will my pupil like this? Is it suited to his needs? If either of these questions is answered in the negative the piece proposed is unsuitable. If the student's confidence is gained he may, if musical, be led step by step to appreciate the best; and I believe that every true teacher is anxious to lead his pupils to that point. Some pupils have no music in them, and so can not be led. Some will not be led. We hear people playing Bach and Beethoven who would enjoy themselves more and do more justice to their authors if playing Ketterer or Sydney Smith. It is a teacher's duty to recognise the best wherever it may be found, whether in a simple drawing-room piece or in a pretentious work by a famous

man. It is a sad fact, however, that we have teachers who not only do not know the best and most profound thoughts in our musical literature, but we also have teachers who reverence names instead of ideas and who think because a musical composition has a tune therefore it is a fit subject for sneers."

IMPROPER CHORD PLAYING.

It is not often that we hear chords performed properly. They are commonly arpeggiated instead of evenly struck in both hands. I suppose that not only poor conseption, but also a certain popular class of "drawing-room" music is responsible for this fault. Many estimable writers seem to consider that sentiment cannot be expressed through an evenly-struck chord, and hence in *cantabile* or other quiet passages, they direct the chords to be arpeggiated. The pupil seems naturally to fall into the habit of arpeggiating every chord, whether so marked by the composer or not. It would not be an exaggeration to say that nine out of every ten pianists play chords in this lax way.

TEACHER'S DUTY.

If a teacher deserves that his pupils should prove technically he should hear patiently at every lesson at the beginning of study, or, at any rate, once a week, the major and minor scales and such five-finger exercises, etc., as the pupil may have practiced. It does the pupil no good for the teacher to say, "practice these scales and these studies," if the teacher never reverts to them. The pupil of course thinks that what is not important enough to be heard at his lesson is not important enough to practice, and he is quite right. If a musician is too lazy for the drudgery of teaching, or if his ear is so refined that he is distressed at the crudities of his scholars he has no business to try and teach. I have been told by a pupil of a well-known "Professor" in a New England city that her teacher's favorite plan of giving lessons (!) was to seat himself in a comfortable arm chair some distance from his pupil, with his feet in another chair. A lighted cigar and a newspaper had most of his attention, while occasionally between paragraphs he would call out "Wrong! B flat!" Comments are not needed.

We have another class of teachers who are simply and solely business men. They do not care for music as an art; they do not delight in their profession. They make all the money they can off their pupils. If the money can be made legitimately, well and good; but made it must be. I affirm that it is a commonplace of teaching that the teacher should have the best interests of the pupil at heart. Selfishness will be likely to defeat itself, and that teacher who looks at his own interests only, will, very likely, finally prove a failure both as a teacher and as a business man.—*Hamilton Macdougal, in the Art Journal.*

THE NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON.

AMONG the prominent educational institutions of the country the New England Conservatory takes foremost rank. Its remarkable expansion in the past few years, without endowment or legacy, has made it the astonishment of its friends and the confusion of its enemies. Nothing but the heroic faith and indomitable perseverance of its founder could have gained for it its present remarkable and constantly increasing prestige.

The Conservatory System of musical instruction was first introduced by Dr. Eben Tourjée into this country in 1853. The Musical Institute, in which this advance was made, chartered by the State in 1859, soon developed into the Providence Conservatory of Music, at Providence, R. I. To secure advantages nowhere to be found outside of the largest cities, the institution was, in February, 1867, removed to Boston, where commodious quarters were secured in the famous Music Hall; and in 1870, by a special act of the Legislature of Massachusetts, incorporated under the name of the New England Conservatory of Music. Here its growth was such that it soon became the largest music school in the world. In the brief history of the school more than 30,000 have enjoyed its advantages, and gone forth to exert their influence for good in the refinement of public taste and in the elevation of society. Of its graduates, many are filling responsible and lucrative positions as teachers, organists, etc., while others, as solo artists and professors, have attained a most honorable distinction at home and in foreign countries. So high is the esteem in which the training is held, that even the large numbers graduated from year to year do not suffice to supply the public demand for teachers who have enjoyed it. This remarkable growth and the needs and possibilities of the Conservatory System and of the combination of musical general culture, led to the purchase, in 1882, of the St. James Hotel property on Franklin Square, giving the New England Conservatory the largest and finest conservatory building in the world.

This building is on Newton and James Streets, fronting on Franklin Square—a beautiful park, adorned with fountains, flowers, trees, etc. It has seven stories and a dome, is 185 feet on Newton Street and 210 feet on James Street, and has rooms for 850 lady students. Besides library, reading-room, parlors, offices, etc., there are steam laundries, bath-rooms, hot and cold water, steam heat, gas, and two elevators, and three broad, easy flights of stairs running from basement to attic. Telephone office is in the building. Street cars and carriages are passing constantly on Washington Street—the main thoroughfare of Boston—just far enough from the new Home to give the students all their advantages without the noise. Thus splendidly located and equipped, the building, after two year's experience in it, has been found to be admirably adapted for the new uses to which it has been put.

With the change of location the management widened the scope of the institution, so that it is no longer simply a great school of music, but a Conservatory in its broadest sense, where instruction is given in many arts, so that the musician need no longer be merely a musician, but a person of generous and liberal culture, finding his or her training in many branches under the same roof and management.

There is a school for the piano; a school for the organ; a school for singing, formation, and cultivation of the voice, lyric art, and opera; a school for the violin, orchestra, quartette, and *ensemble* playing; a school for all orchestral and band instruments, and art of conducting; a school for harmony, composition, theory, and orchestration; a school for church music, oratorio, and chorus practice; a school for training music teachers for public schools, etc.; a school for tuning pianos and organs; a school for physical culture; a college of music; a school for common and higher English branches, and for those who are fitted for it, a college course in connection with the college of liberal arts of Boston University; a school of languages, especially Italian, German, and French; a school of elocution and dramatic action, the largest of its kind in America, and a school of fine arts. And it has been found that these diverse elements work together harmoniously, and with satisfactory results. From the new and beautifully illustrated calendar for 1884–5, just issued, we learn that there have been in attendance during the year just closed 1971 different students, representing forty-one States and Territories, six British Provinces, and two foreign countries. Massachusetts leads with 1198, showing that the institution is in good repute at home; New York comes next with 118; Maine follows with 69; Pennsylvania, 65; all the Southern and Western States are well represented. The majority of this great aggregate, of course, are in the various schools of music. But the art department, which is only a year old, has had 216 different students; the school of elocution has had a liberal share, and the tuning school, which is the only one of its kind in the country, where ladies and gentlemen can secure thorough training in tuning pianos and organs, has had a full attendance.

This great school, with its seventeen years of progressive life, its even one hundred able teachers and officers, its multitudes of students and friends, and its promising future, the result of the fruitful genius and untiring energy of one man, has been by him given into the hands of a board of trustees, to be perpetuated forever in the interests of future generations of music students. That this trust will be wisely and faithfully administered, no one can doubt, with such eminent names as its officers and trustees.

TEACHER AND PUPIL.

FOR THE ETUDE.

"THERE is nothing so weakening, so unnerving, as piano teaching," says Carl Fuchs, in his book on "Virtuos und Dilettant," is a remark frequently heard by musicians who "have" to teach; and not only by those who possess "nerve," but also by those who need it, but yet talk in that way in order that the little they do should be better appreciated. I willingly concede to the latter class that it would be far better if they were not piano teachers; as to the former, I shall not deny that piano teaching is not exactly the Eldorado of the musician; on the contrary, I shall have hereafter occasion to speak of the great self-denial which duty imposes on them during the period of instruction. Yet it is something like the submission under the iron rule of the Dominican Order, of which Manzoni, in his famous story "I promessi sposi," says that it either produces idiots or creates heroes. Give yourself up to a certain loose "anything will do" method (?), commence your work with a mind filled with gloomy despair of its success (I know musicians of note who let their pupils play trash for that very reason), and the temporary unavoidable monotony develops soon into an unnerving weariness; he who in such a case is not over-fond of brain-work loses surely the freshness of his temper, his energy, his "nerve." World you, however, on the other side reflect earnestly on this subject, then you could not fail to take an individual interest in the productiveness of your pupils; and I feel confident that intelligent teachers, instead of venting their wrath (disgust?), caused by their own fault, on their pupils, in form of impatience, rebukes, and imprecations (which is more often the case than people imagine), are fully able to change tedious instruction into an attractive intercourse, agreeable, although exerting, to the teacher, yet at the same time useful and fruit-bearing to the pupil. Or was the teacher only engaged for to please himself?

It is true that the number of individuals whose natural endowments are identical with a calling for music, individuals who possess fully what musicians term talent, hardly reaches a half per cent. of all persons who devote time to music or play the piano. I even met with pupils, who, during the course of their tuition, forced the convicsion on me that they were totally incapable to appreciate a piece containing a musical idea. And this, despite of my best efforts, as teacher, to insist on the exclusive cultivation of good music. Such extremes, viz., the one "a born musician," and the other unable to grasp a musical idea, are, however, equally rare. I, like many others, asked myself the question, Why so much piano playing is going on? I could not answer it favorably in cases where amateurs learned the art without the guide of a teacher, or where they had delivered themselves into the unscrupulous hands of a "handwerker," a peddler of piano instruction;* but just in view of the corruption to which music is doomed in such houses, I raise the question, What should become of musical life if actually only that half per cent. should partake of instruction? Is not the fact that the public are left partly to themselves, partly to those "instruction peddlers," the only reason of the wholesale production of musical trash at the present time? What else can be the cause that publishers wilfully publish trash; that, first of all, a dozen compositions of a kind akin to Oesten, Beyer, Goria, Ketterer, Voss, and whatever other names the proscription list ought to contain, must fatten the publisher, because such music "takes," before a good composer, who wishes to become known, finds grace, and is honored by seeing his compositions printed free of expense. Here and there one may be the recipient of a trifling compensation, whilst his predecessors made enough to save something for a rainy day.

Therefore, in my opinion, the medium between a sound production of music and the musically unripe public—an unripeness which yet occupies a territory by far too large—cannot be too little; there cannot be too much instruction, and, finally, I think that an intelligent sincere teacher ought never to refuse to devote all his energy to the task of instruction.

THE GROWTH OF PIANO PLAYING.

Prepared for THE ETUDE by A. J. GANTVOORT.

IN early times the building or making of pianos was in the hands of the organ builders, so was the art of playing the piano at first confined to and formed by organists, and of them Willaert [1] and his pupils deserve to be named first.

Organ and piano playing had both advanced considerably after a beginning was once made of accompanying vocal compositions, no more *a la capella* (in chords), but with a *basso continuo*, or free accompaniment, giving more freedom to the composer and the organist.

Piano playing soon made a place for itself in musical amateur circles, and especially young ladies loved the instrument in its infancy, as the name "Virginal" indicates.

In the sixteenth century it was the custom among the upper classes to send their daughters to a cloister to educate them, where they also received instruction in singing and piano playing.

Nevertheless this piano instruction was at first regarded with a great deal of distrust. To illustrate this it may be interesting to quote from a letter which the learned Reembo in 1529 wrote to his daughter, who at that time was studying in a cloister. He writes:

"As to your wish to learn to play the Monochord, I will tell you (because you cannot know it on account of your youth) that the playing of that instrument is fit only for idle and silly women.

"I wish, however, that you should be the worthiest and purest maiden on earth. Nor would it furnish you much pleasure or reputation if you played badly or even indifferently. However, in order to play well, you will have to spend ten or twelve years in practice without being able to think of anything else.

"Now consider a moment for yourself whether that would suit you.

"When your friends wish that you might learn to play in order to furnish enjoyment to them just tell them that you do not wish to make yourself ridiculous before them, and content yourself with the sciences and fine handiwork."

The art of playing was at first very incomplete, and remained so very nearly till the time of Seb. Bach. We play now-a-days with curved fingers, so that the thumb lies nearly in a line with the other fingers, a center represents around which the other fingers turn and move. In earlier times, even till the time of Seb. Bach, everyone played with outstretched fingers. They did not know what to do with the thumb, because it was too short even to touch the keys with the other fingers stretched out, and therefore left it entirely out of the fingering or used it only in isolated and exceptional cases [2].

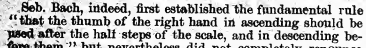
Ammerbach [3] gives the following fingering for the scale of F:

F, G, A, B, C, D, E, F, G, A, B, A, G, F, E, D, C.
Right hand—2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 3, 2, 3, 2.
Left hand—4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 3, 2, 3, 2, 3, 4.

Fe. Couperin, in his "Art of Piano Playing," published in Paris in 1717, gives the following fingering:

* Thus I purposely translated the word "handwerker" (workman), as I thought it would better express the meaning which the author obviously connected with the word.—*The Translator.*

Seb. Bach, indeed, first established the fundamental rule "that the thumb of the right hand in ascending should be used after the half steps of the scale, and in descending before them," but nevertheless did not completely renounce the earlier technique. Accordingly he prescribes, in the "Klavierbüchlein" (Piano School), which he wrote for his son Friedeman, in 1720, the following fingering:



Even Matheson [4] in his "School for Thorough Bass" (1735), wrote down the following fingering:

C, D, E, F, G, A, B, C.
Right hand—3, 4, 3, 4, 3, 4, 3, 4.
Left hand—3, 2, 1, 2, 1, 2, 1, 2.

Among those who first of all deserve to be mentioned, when speaking of the formation and growth of the art of piano playing, are the Couperin family [5], of France, and especially the three brothers, Louis, Franz, and Carl. A son of the last-mentioned, Franz Couperin, was organist in Paris, and is considered the most important one of the family. He was especially famed for his "agreeable and touching interpretation," and his compositions were studied and highly treasured by Bach.

Following him were the Frenchmen, Rameau [6] and Julius Marchand [7], the last one of which withdrew from a musical contest, where Bach was to play also, by leaving Dresden in the middle of the night.

The greatest service the French rendered to the art is that they brought forward and worked and improved upon the rhythm, contrary to the Italians, who evaded it.

(To be continued.)

BIOGRAPHICAL NOTES ON THE PRECEDING.

[1.] ADRIAN WILLÆRT, one of the most noted Dutch composers of the sixteenth century, founder of the so-called Venetian School, was born in 1490 at Bruges, in Flanders. He was a pupil of Jean Mouton, went to Rome in 1516, and in the same year entered the service of Ludwig of Bohemia as musical director. After the death of his patron (1526) he went to Venice, where he was chosen (1527) as musical director of the Church of St. Mark. He retained this position until his death, in September, 1563. He had many pupils (Zarlino, Nicolo, Vicentino, and others), and some of his Motets, Psalms, Masses and Madrigals are still extant.

[2.] CARL PHILIP EMANUEL BACH speaks about this in his work, "Essay on the True Art of Playing the Piano," published at Leipziz in 1780, as follows: "My deceased father (Sebastian) has told me that in his youth he had heard many great players who never used the thumb unless it was necessary in long stretches. But as he lived at and through a period when there was a gradual but constant change in the musical taste of the country, he found it necessary to invent a far more complete use of the fingers, especially to use the thumb in such a manner as will be consistent with the use of nature. By means of this, the thumb was at once elevated from its previous uselessness to the position of the most important finger." A chief cause of this occurrence was also that in earlier times every one played mostly chords, while afterwards the melodious element became more in vogue, which is meant by the "change in the musical taste."

[3.] EUSEBIUS AMMERBACH was organist of the Church of St. Ulrich in the first half of the sixteenth century, and was well versed in the art of organ-playing as well as that of organ-building. (Hand lexicon der Tonkunst.—Oscar Paul.)

[4.] JOHANN MATHESON, Secretary of the Royal Legation to Great Britain and Ducal Musical Director of Holtstein, Canonicus and Cantor of the Dom at Hamburg, where he was born September 28, 1681, was a noted musical writer, singer, piano, and organ virtuoso, and also composer. He studied under Joh. Nicol, Hanpf, Wolday, Brunmüller, Preatorius, and Wörner. After he, till 1696, had in the Keller Theater sung women's parts on account of his beautiful soprano voice, he was engaged a year or two afterwards as leading tenor of the Hof Theater, and sang there in his own operas—"The Pleyads" (1699) and Gorsenna (1702). In 1703 he made the acquaintance of Handel, and two years afterwards withdrew from the theater, entered the service of Joh. von Wich, the Embassador to Great Britain, and at his death was chosen as Embassador. The position of Musical Director at the Dom of Hamburg, which he had accepted in 1715, he was compelled to renounce on account of his hardness of hearing; but, nevertheless, he composed and wrote, and attended to the business of the legation, and even gave instruction. He died the 17th of April, 1763, and was buried in the Michaelis-Church at Hamburg.—(Idem.)

[5.] THE COUPERIN family has distinguished itself in music for nearly 200 years (1630—1815). The family appears at Chaume, in Brie, France, where the three brothers—Francois, Louis, and Charles C.—were born. The son of the last-mentioned, Francois Couperin (whom his contrymen surnamed "the great"), is the most important one of the family. He was born in Paris in 1668, received his first instruction from the organist Tolin, became in 1696 organist of St. Gervais, and in 1701 pianist of the chamber music of the King and organist of the royal chapel. He died in 1733. His piano compositions, which are far above those of his countrymen, were highly appreciated by J. S. Bach, and some of them are even nnto this day considered as valnable compositions (five books of suites). He also wrote a piano school. His daughters, Marie Anne and Marguerite Antoinette, were both excellent pianists.—(Idem.)

[6.] JEAN PHILLIPE RAMEAU, a famous theorist and composer, born September 25, 1683, at Dijon, in France, was even in early youth a good pianist, who, although destined for the law, followed his inclination, and began to study nnder an organist of his native town. Later he went to Milan, and from there he engaged himself as first violinist in the orchestra of a traveling theatrical troupe. When he left that position he went back to his native place, where he was offered a position as organist, which he refused, and from there went to Paris, where he hoped to find recognition of his talents. While there, he became acquainted with the noted organist Marchand, who, fearing a rival in him, would not give him any patronage, on account of which Rameau was compelled to leave Paris again and to accept a situation at Lille. However, he did not remain there very long, but accepted the position of organist at Clermon, where he quietly and industriously studied and composed. Four years afterwards he went back to Paris, where he published his book, "Treatise on Harmony Reduced to its Natural Principles," which at once brought his name into high repute. He then became organist of the Church of St. Croin de la Bretounerie, from where his reputation as organist, theorist, and composer rapidly spread. His operas, of which he wrote a great many, were in his time very popular, but are now out of style. He died on the 12th of September, 1764, at Paris, as "Noble Royal Composer," and decorated with the order of St. Michael.

[7.] MARCHAND, JULIUS (Jean Louis), born at Lyon February 2, 1669, was royal organist at Versailles and at Paris in many of the churches. He was exiled from France in 1717 for political reasons. He went to Dresden, where the King of Poland offered him an excellent position as organist. It was here that Marchand and Bach were to have a small tournament among themselves, from which Marchand withdrew by flight from Dresden. He returned to France when his exile was over. He made a great fortune in teaching, but squandered it all, so that on the 17th of February, 1732, he died in the greatest poverty. He wrote, besides piano pieces, one opera—"Pyrame and Thisbe."—(Idem.)

Pupils' Department.

"MISSING LESSONS."—Nothing is so conducive of irregularity in music lessons as the understanding on the part of the pupil that by merely "sending word" to the teacher the lesson can be cancelled at pleasure, without expense. Experience has demonstrated that real musical progress in such cases comes practically to a standstill. Trifling ailments, interruptions, or neglect of practice, or the weather, which under other circumstances would not keep the pupil from school or a place of amusement, are often magnified into warrantable excuses for not taking a lesson, to be sent to the teacher. As a result, the pupil loses interest, misses oftener than takes a lesson, and what might become a recreation, both pleasant and valuable, becomes an irksome task.

To the teacher such a system entails a serious loss. The stated hours which he reserves for pupils each week, are frequently left unused on his hands and yet are of no value in which to accomplish other work. The teacher is busy one hour and idle the next, waiting for the following pupil. One-half to three-quarters of the hours engaged by pupils are not occupied by them, yet he is compelled to keep them regularly in reserve, on the presumption that the pupil may take a lesson the following week. Consequently, whenever a lesson is missed, the teacher practically spends the time required to give it *twice* and receives pay for it *once*.

"Sending word" when a pupil wishes to omit a lesson does not, as some suppose, save the teacher from loss, for the reasons above mentioned, and, as pupils receive their lessons at stated times each week, to give another lesson in that hour, would be merely making a vacancy somewhere else.

While pupils are sometimes unavoidably detained, as by sickness, this does not alter the fact that the hour is a loss to the teacher the same as if the omission was wholly avoidable. H. B. R.

Every player who studies the pianoforte earnestly must, when fairly mastered, take up Bach's Preludes and Fugues, without which the art of piano-playing would not be solid. Commence as early as possible with Bach, and consider his pieces as a necessary severe school for the musical mind. Wherever love's Bach's music possesses a great art-treasure, which forever scatters all enjoyment of the frivolous in music. Any piece of Bach finds acceptance in every grade of culture, for Bach's music is pure art; consequently, suitable for every cultivated pianist.—Keller.

There was an aged pair—Major C. and his wife Geraldine. This old couple had three lovely daughters—Dora, Anna, and Emily. They were far from rich. All they could expect to inherit was *one* thousand dollars *each*. Therefore, great economy was the rule of the house, and it was even found necessary to admit a boarder, who paid pretty well for his board; for his business yielded him *two* hundred dollars a month. After all, it was but natural that those daughters looked out for some rich beaux, whom they finally found in the persons of two young men (cousins, I believe,) called Fred and Charley—both very sharp. They were said to make three thousand dollars a year.

MAJOR TRIADS.

#	##	###
C & G,	D, A, & E,	B, F sharp & C sharp.

About C might be said, the first will be the last; the last, the first; the Major's name was Charley, just like the last,—the second cousin's.

The pupil will please keep this story a secret, and merely recite now the names of the Major chords without comment. Good. Well done.

Next lesson we will try and aid yon to remember the flat chords.

Pupils who are indolent, and care little or nothing about the instruction they are receiving, will be no credit to a teacher, and it is best for the teacher's reputation to discontinne the lessons.

"Fix your eye npon excellence."

"Hope is above us beckoning us onward."

"Fear shrinks trembling into the deepest shadows."

"Ignorance dissolves before the light of knowledge."

"Indolence and ease are the rust of the mind."

"Promise little and do much."

"Confidence bestows success."

"Consider that to-day never dawns again."

RULE FOR THE KEYS WITH SHARPS.

No sharps nor flats belong to C;
One sharp will show the key of G;
D has two sharps and A has three;
In E are four, and five in B;
The F *sharp* scale must then have six;
And for C sharp all seven prefix.

FOR FLATS.

F natural one flat must take;
Two flats the key of B flat make;
E flat has three and A flat four;
And with the D *flat* count still one more.
By six the G flat scale is known,
And C flat makes all seven its own.

EXAMINATION QUESTIONS.

1. What is the chromatic scale?
2. How many semitones does the chromatic scale comprise?
3. How is a single sharp cancelled from a note previously raised two semitones by a double sharp?
4. How many kinds of semitones are there?
5. What are they?
6. Of what is any musical passage, sentence or melody composed?
7. What is the use of transposition?
8. What is the first or last note of a scale called?
9. What are the sharps and flats called that are met with in the course of a piece of music?
10. What are slurred notes?
11. What is the Italian word for slurred notes?
12. If there are two sharps, what is the key-note?
13. What is the signature in G *minor*?
14. In what pitch do men sing when performing music written for the treble voice?
15. What are the two kinds of time?
16. How many beats does the common time contain?
17. How is the triple time indicated?
18. What is the sign used in the triple time to indicate the silence of a whole bar?
19. How are the Major and Minor modes termed which have the same signature, though belonging to different keys?
20. What is the rhythmical character of the 6-8 time compared with the 3-4 triple time?
21. What is the general rule to find out the key and the mode of the final note?
22. What is the rule to find out the key and mode by the signature?
23. What is the enharmonic note of F sharp?
24. What does the Italian word Leggiero mean?
25. What does the word Meno mean?
26. What are the different abbreviations of the word Mordente?
27. What are the abbreviations of shortnote?

ONE HUNDRED APHORISMS.

By J. C. ESCHMANN.

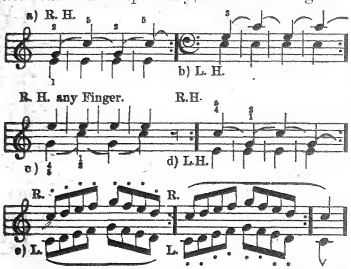
VIII.

Translated for THE ETUDE by A. H. SNYDER.

SUGGESTIONS, DIRECTIONS, INCENTIVES, DEVELOPMENTS.

34. ENCOURAGE your pupil to question you unreservedly with reference to anything that he may not clearly understand.

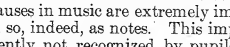
35. The following exercises, not found in any piano instructor, are excellent for developing independence of the hands and fingers in playing *legato* and *staccato*. They may be played with each hand separately, or with both together.



But preparatory to these, it should be first ascertained whether the pupil is able to release one of two keys that have been struck together, while the other one is still held. For instance, take the above example at *a*, where the first finger should be raised from the E, while the second retains the G until the fifth releases the C. These examples are necessary only in marked instances; that is, when one hand or finger, having short notes, should be raised promptly at the same time that the other hand or finger should rest firmly upon the keys. A thorough and accurate practice of these exercises will save the teacher much trouble.

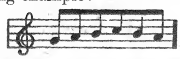
36. Pauses in music are extremely important, as much so, indeed, as notes. This importance is frequently not recognized by pupils, to obviate which, only the greatest care and perseverance on the part of the teacher from the start will be found adequate.

It happens frequently, even in printed music, that in a succession of notes of equal value, one or more may stand further apart than the others.

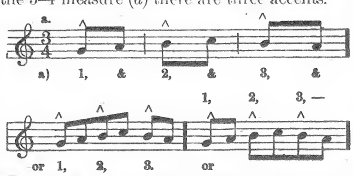


This must be entirely disregarded by the player, since each note is to be given the same time in playing, the position or arrangement of the notes in nowise determining their value. Likewise in written music (sometimes in printed) notes that are to be struck together do not invariably stand perpendicularly over or under each other. What has just been said about the position of notes is applicable in this connection also. From this will be seen the advantage of playing occasionally from manuscript. If circumstances permit, even during the pupil's elementary instruction, change the music frequently, using copies and editions that are printed in different styles of type, etc. In this manner he will soon grow accustomed to different kinds of notes, fine and coarse print, varied arrangements, and also to manuscript copies.

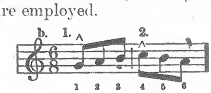
37. Many teachers find difficulty in clearly explaining to their pupils the difference between 6–8 and 3–4 time; many others are totally ignorant on the subject. This difference, consisting in the accent, is made plain in the following example:



These 6–8 notes may constitute, with equal correctness, either a 6–8 or a 3–4 rhythm. In the 3–4 measure (*a*) there are three accents.



In the 6–8 (*b*) measure, which is really nothing more than a double 3–8 rhythm, but two accents are employed.

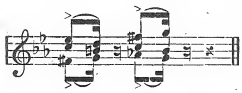


This again proves the importance of accentuation, if the playing is to be intelligent and expressive.

The first measure, first movement, of Kuhlau's G Major Sonatine, No. 2, Op. 55, affords a good illustration of the difference between 6–8 and 3–4 time.

38. Every measure, phrase, passage, etc., may be played at least twenty abominably incorrect ways, but *only one way* intelligently, beautifully, and with expression. Many pupils do not hit upon this one way for some time. It is well, therefore, in order to teach them self-reliance, to let them labor unassisted for a while, so that they may see for themselves these different ways, not coming to the rescue until it becomes evident that they cannot succeed in getting the correct interpretation.

39. In piano music it frequently happens that a shorter note is slurred to one of greater length, as in Mozart's celebrated C Minor Fantasia.



As soon as the shorter note is struck, the key should be released and the hand raised from the key-board, as is indicated in the example just given; in many instances only the finger should be raised. This withdrawal of the finger may take place slowly and deliberately, or briskly and with alacrity. In choosing between these two ways, the player must be governed entirely by the character of the piece he is playing. In a composition of a slow and smooth tempo,—*Andante, Largo, Larghetto, Andantino*, and the like,—the former is to be employed; in rapid, lively tempo—*Allegro, Allegro di molto, Allegro vivace, Presto*, etc.,—the former is preferable. The smooth-connected fingering should be used in the last example. This again recalls the sluggishness of the fingers of some pupils. It seems that no amount of care or trouble is sufficient to teach them to raise their fingers promptly and energetically where a staccato note is struck. It would doubtless be a fine thing, in many cases, if the idea of having the keys hot were put into practice. They would then hurry their fingers off the keys to keep from being burned. Or, if the trouble is with the whole hand, interfering with the striking of a chord staccato, the keys might be so arranged as to give the hand an automatic blow from beneath, strong enough to send it tingling upward. Such mechanical contrivances would be specially valuable in teaching the staccato touch.

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SUPPLEMENT TO
THE ETUDE.

September, 1884.

ON THE USE OF THE PEDAL.

By WM. H. SHERWOOD.

BOSTON, MASS., August, 1884.

To the Editor of the "Etude."

MY DEAR SIR.—With pleasure I respond to your invitation to write about the use of the damper (or so-called "loud" pedal) of the piano-forte, and to attempt an answer to the questions sent me. This subject is one of the most important possible for the artistic and finished rendering of good piano music, and it is one of the least understood.

The vague, indefinite method in vogue of printing pedal marks on music, according to the present lack of system, the total absence of scientific knowledge on the subject by many teachers and amateurs, and the scarcity of clear, printed methods for study of the same, are incomprehensible, considering the number of people of suspected intelligence and musical talent who study piano music. To play as many false tones on the organ or violin as are produced by bad piano-pedal usage would not be tolerated. Neither would a proportionate number of blots on a copy-book or daubs, in painting pass muster.

Before going into details, let us presume that the student examines the pedal in order to know its mechanical construction and its effect upon the tones produced by the fingers. He will discover that it causes a continuance of tones while held down; a cessation when raised. The bass wires, meanwhile, will sound much longer than the high soprano or treble voices. It requires a more decided lift, or check, to stop the sound of the bass than the other tones. It is well to notice this incidentally.

Let us also presume that the student has a conception of the effects desired. But this is altogether too much to *presume* in a great many cases; and right here is a stumbling-block!

I must digress in order to attend to this point. Let one endeavor to *think* music instead of playing it, or listen intently to his own playing of something simple, quiet, slow and melodious.

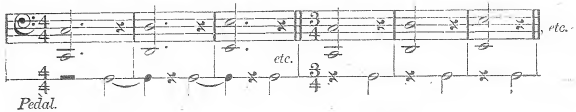
If noisy or hurried, or difficult of execution, there is too much else to distract the attention. Our object is to listen intently to the *sound* of tones, not only at the instant of striking but *afterwards!* Unfortunately, the tones die away, and many ears are indifferent to gentle, diminishing tones.

Well, if we listen, we hear the singing tone, in case either we hold it by finger or pedal. We can *exchange* our hold of a tone or chord, once struck, by *first* putting down the pedal, afterwards raising the hand from the keys. We can take up the hold of the same tones quietly again with the fingers, without striking, and secure them, lifting the pedal afterwards. If we play a chord, holding the fingers until the pedal is down to substitute for them, we can keep the chord sounding by means of the pedal and prepare for a new one with the fingers. If these two chords are to sound perfectly connected, the pedal must now be held firmly down *until the second chord is sounding.* (Right here most players make the mistake of lifting the pedal prematurely, putting it down with the next chord.) If the mechanical difficulties of pedal usage are to be brought under the player's control, he should *hold* the pedal until the next chord sounds.

He should next take pains to hold all of the notes of the second chord down, then take up the pedal deliberately, keeping it up a moment to stop, think, and listen, then put down the pedal. Then lift the fingers from the keys, to prepare them for another chord, and continue the process.

This takes time, ears, and a decided effort at self-mastery. Many thoughtless piano players are always in a hurry and want to make a noise, but seldom listen to their own playing or stop to analyze its effects. The process described will enable them to master the fundamental principle of "pedal technique." As just explained, it may cause a slight mixture for an instant of the two chords, leaving each one sounding clear in turn, however! This slight mixing or overlapping may as well be done at first as not. It can soon be obviated with practice and careful examination. The objects to be attained are to make a complete bridge of tone between chords and to learn an independent method of distinct, separate action between hands and foot. Also to accustom one's self to listening intently. The following examples will illustrate the value of this method of practice:

No. 1.—Practice this in two ways, as indicated. Observe the utmost accuracy in keeping time, and holding the pedal and hand each down its exact time, as expressed by the length of the notes. Observe equal accuracy with the rests.



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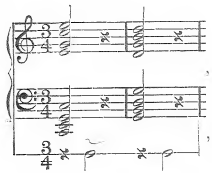

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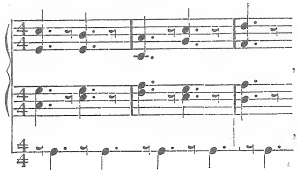

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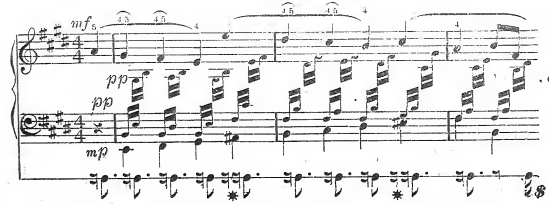


The above, from Mendelssohn, illustrates the most accurate manner of using the pedal, with due reference to phrasing (see *), and also (at $), with an exception to the rule, *not* in favor of harmony, but of melody. (Many examples can be found where a movement of the melodic part will call for frequent change of pedal to keep the notes of the theme clear and unmixed, even where the pedal could be held down, without blur to the harmony.)

It is not usually good to put the pedal down *with* chords, or to raise it *with* the hands. This is a very helpless, amateurish habit, in the first place causing the harmonies of the notes struck to sound with them, thus giving rise to many impurities of tone; in the second, failing to connect just as much as the hands may fail. If, in legato playing, the pedal be pressed at the instant of playing a new chord, it will often cause the preceding tones, *i. e.*, those struck or held just before, to continue; because the player has not given the dampers of these preceding notes time to return to the wires first, before the new ones are played and held.

You ask me to answer the following questions:—"I. Is the use of the pedal left entirely to the taste of the executant, subject, of course, to respect for harmonic changes? II. In Mendelssohn's "Spring Song" and "Agitato" should pedal be taken at every measure, or only at those measures so marked? III. Again, I find the pedal indicated for certain octave scale passages, wherein its use produces a most dissonant roar, can this too be tolerable?

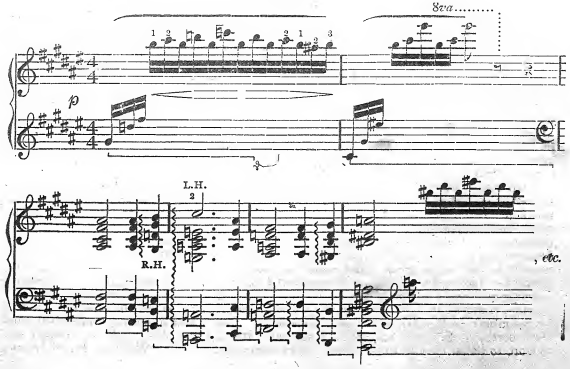
In answer to No. I we must presume that the executant referred to understands harmonic changes, the nature and use of the pedal, the proper phrasing of the music, the difference between consecutive tones and chords or arpeggios, knows what he wants to hear; in fact, is a musician of taste and cultivation. If so, yes. If not, he needs to master a pedal method as well as a finger method, and to have music printed more accurately, with reference thereto, than existing editions. The question calls for more than can be contained in one article. (I have given some pupils many lessons on this subject before having the evidence that they could be depended upon to use it with good taste and understanding.

No. II. It will depend very much upon the marking of the works referred to (which varies much in different editions). Many composers mark only a few measures in full, expecting the player to remember the marks and consequent style of delivery, in subsequent passages of similar import.

No. III. For modern bravour or crescendo, the use of the pedal "through an octave scale passage" might prove very effective. (I always use it that way in Liszt's Polonaise in E, page 10, beginning at third and ending at commencement of sixth measure. Edition B. Senff, Leipzig.) Ordinarily such use should not be tolerated.

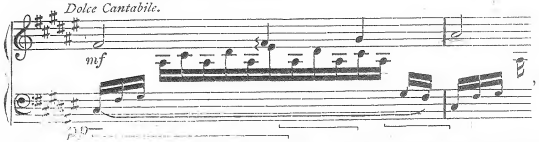
The pedal should be taken promptly with extended chords to insure the continuance of the fundamental or bass tones. These lowest tones should be accented, and never played prematurely. (Hans von Bülow has explained the proper delivery of the arpeggio or extended chords in his edition of Cramer's "Etude," No. 1.) Upon the careful execution of these, in correct rhythm, must the good use of the pedal depend in such cases.

No. 5.



I have for years done away with the trouble of writing direction for the pedal, as in the above examples, substituting therefor a simple oblique line. The line is to indicate the time for beginning, holding, and lifting the pedal.

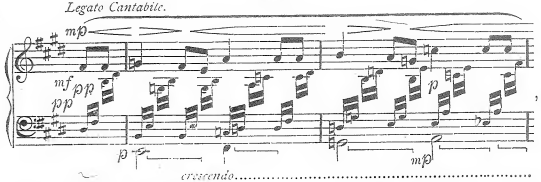
These chords show two ways of using the,—one way for chords which can be held with the fingers, another way for extending chords.



The directions in this part of the composition are, *ped. a chaque mesure.* There is scarcely an instance in which it were not better to change more frequent than "once a measure."

The pedal can be used more freely in crescendo than in diminuendo passages. It can often be held down during passing dissonants, succeeding consonant harmonies, with good effect, but must be changed again promptly upon the resolution of the dissonants. Again from Mendelssohn's first song without words.

No. 6.



The pedal can be changed so suddenly as to enable one to save the tone of a deep bass note, during the clear changes of harmonics lightly played in the middle or upper registers.

In the trio of Schubert's Impromptu, Op. 142, No. 2, it can be used more freely with the fifth or twelfth measures than with the first to fourth, owing to the transposition of the theme an octave higher.

There are cases where it will help by changing as fast as the foot can well move. In Schumann's "Kreisleriana," Op. 16, No. 2, and in Chopin's Nocturne in G Major, occur passages in which the pedal should be changed as many as six or more times a measure. This needs a high degree of refined sensibility and skill. One should learn to feel the pedal under the foot with the delicate consciousness of the fingers on the keys, and in case of these quick changes, learn to lift and press it lightly, never stamping it, nor pressing with full force, never lifting the foot away from it.

With some artistic players the use of the pedal is second nature; it does not occasion any effort of thought in playing; but experience proves the possibility of marking accurate signs for its use, and also the need of distinct pedal technique, independent of, and very often contrary to, the movement of the hands. It is hoped that a desire for better rendering of one's works may cause composers to take pains with this subject, while a demand for more useful editions should cause publishers to find it will pay to have the present almost meaningless pedal signs changed for more accurate methods of printing. Henry G. Hanchett's address on this subject (published in the National Music Teachers' Association Report of 1883), will be found of value. A book by Schmidt, published in Vienna, contains an exhaustive treatise, with examples concerning the science. An etude by Sgambati, in F sharp minor, and some of Dr. Wm. Mason's recently published works (Schuberth, N. Y.,) are also carefully marked. Hoping that this article may induce some to stop, to listen, and to think, I am, yours respectfully, **William H. Sherwood.**

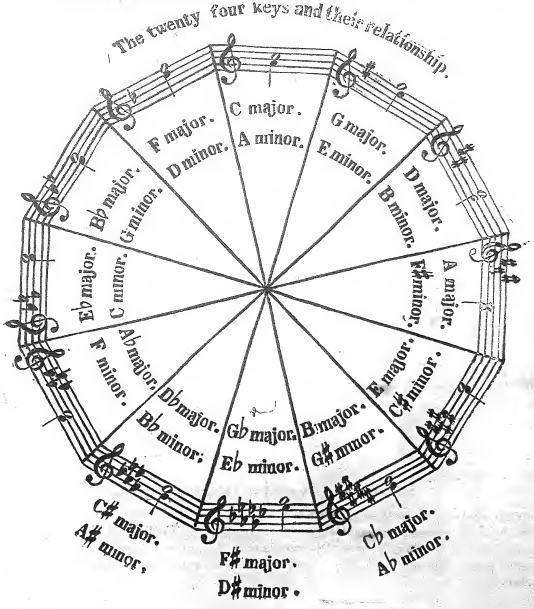
COURSE IN HARMONY.

LESSON VI.

THE relationship of the keys is shown quite plainly by the diagram given below. This is a very useful means for impressing them on the memory. It will be observed that six of the major keys coincide, and in practice are the same. each with one other. Thus the key of B, having five ♯, is the same practically as the key of C♭, which has seven ♭.

(The question often arises at this point, "Why not always use the key of B, as it has the fewer chromatic signs?" The fact of modulation, and laws of mental action, render one the more appropriate in certain circumstances than the other. Not until the study of modulation is undertaken can the most important reasons for recognizing both keys and the means for distinguishing the different cases be fully presented.) Such scales are said to be in enharmonic relationship, as the tones throughout coincide.

There are also six such coincidences among the minor keys, as will be seen below.



These coincident keys must be impressed on the memory by means of questions at the end of this lesson.

A few remarks on the nature of these coincidences may be necessary. It has been stated that there are six major keys and six minor keys which coincide. Thus, out of the thirty keys which are recognized, twelve are practically interchangeable It should be noticed that we do not state that they are unqualifiedly the same; that is not true. We stated in the beginning of this lesson that they are *in practice* the same. Musicians recognize a difference between B and C♭ in point of fact, as the science of acoustics shows. Although keyed instruments like the piano and organ do not render these distinctions practicable in common use, yet it is plain from the fact of coincident keys that they must not be ignored. It must, therefore, be remembered that although the keys of C♯ and D♭ use the same tones in practice with all keyed instruments, they are not the same in idea and meaning, and that cases will arise when it is necessary to remember and carefully regard these distinctions. These lessons are intended for composers as well as for other musicians, and to them especially are these distinctions important, especially in composing for orchestra or for choirs. The whole subject of enharmonic relations cannot be well understood at this stage of the work without entering into the subject of acoustics at greater length than our limits will allow, and we attempt here only a partial explanation.

The enharmonic scale is explained in one of the closing chapters of Cornell's "Primer of Modern Tonality," and the student will do well to study it at this stage of his work.

QUESTIONS ON RELATIONSHIP OF THE KEYS.

1. Which major key and which minor key both have a signature of one sharp?
2. Which major key and which minor key both have a signature of two sharps?
3. Which of them have signatures of three sharps?
4. Which of four sharps?
5. Which of five sharps?
6. Which of six sharps?
7. Which of seven sharps?
8. Which of one flat?
9. Which of two flats?
10. Which of three flats?
11. Which of four flats?
12. Which of five flats?
13. Which of six flats?
14. Which of seven flats?
15. What major key coincides with the key of C sharp?
16. What major key coincides with the key of F sharp?
17. What major key coincides with the key of B sharp?
18. What major key coincides with the key of D flat?
19. What major key coincides with the key of G flat?
20. What major key coincides with the key of C flat?
21. What minor key coincides with the key of A sharp Minor?
22. What minor key coincides with the key of D sharp Minor?
23. What minor key coincides with the key of G sharp Minor?
24. What minor key coincides with the key of B flat Minor?
25. What minor key coincides with the key of E flat Minor?
26. What minor key coincides with the key of A flat Minor?

LESSON VII.

INVERVALS.—MELODIC RELATIONSHIP.

PITCH relations of every kind have the general name, intervals. Although the word "intervals" is somewhat generally accepted as meaning distance or *difference* in pitch, yet the sense in which it is used by musicians is that of *relationship* in pitch, or, more briefly, pitch relation. By this definition all intervals may be included and none excluded.

Two musical sounds heard one after the other form an interval; also, if two sounds are heard at the same moment they form an interval.

We shall first study them as the tones occur one after another; that is, we shall study tones in *melodic relationship*. We shall not study them at present as being heard at the same moment; that is, in *harmonic relationship* *

If "middle C" be sounded and the same sound be repeated, a prime is formed. The word "prime" means an interval of one degree. (See definition of degree in the first lesson.) In other words, a prime is a relationship in pitch which makes use of *only one letter for two sounds which have the same pitch*, or very nearly the same.

If "middle C" be sounded and D next above be sounded, a second is formed. The word "second" means an interval of two degrees; that is, a distance which includes *two* letters.

If "middle C" be sounded and the E above it in the same octave be sounded, a third is formed. The word "third" here means an interval of three degrees; that is, one which includes three letters. When C is sounded and E is sounded after it, we ought to notice that D lies between the two. We thus notice three letters in all, and this is a reason for naming this interval a third.

If "middle C" be sounded and F above it in the same octave be sounded after it, a fourth is formed. The word "fourth" here means an interval of four degrees; that is, one which includes four letters. D and E are between C and F, and we thus notice that four letters are included in this interval.

It will thus be seen that *intervals have numerical names*. These names depend on the number of letters which are included from one key of the key-board to another, or from one line of the staff to another.

Exercise I.

The student should now be called upon for illustrations. He may strike one key and then another key, and then name the interval which is thus formed. However near together or however distant the two keys may be from one another he must name the interval by counting all the letters between, as well as the two keys which are struck, The second key should always be higher than the first. The reckoning is to be from left to right; that is, upward. In studying intervals by *melodic* relations it is necessary to name them according to the exact number of letters included, and not, as in *harmonic* relations, with a name which applies only within an octave. Thus, in melodic relations, 15ths, 17ths, 25ths, or any other conceivable interval will occur. The reason for this (which none will be inclined to controvert) will appear in the exercises in analysis, which will be given a little further on.

It is best at this first stage of the work to make use of white keys only.

* NOTE FOR TEACHERS.—It should be observed that the common practice of teaching intervals as though there were no difference between harmonic and melodic relations of tones is a most unscientific and superficial method. They should be studied in both ways if anything more than a mere smattering of these subjects is desired. The method given in this course and many other methods which will be suggested by it will be found to ensure a thorough knowledge of the subject. We do not insist on this method alone, but recommend all teachers to expand the outline here given and to discover new truths in this science as well as new applications of truths already familiar to all.

Many more illustrations of intervals may be given by the teacher.

Exercise II.

The scholar may now look at the key-board, if necessary, and answer the following buestions and many similar ones to be devised by himself or given by the teacher. Upward reckoning, that is from left to right, only is to be used at this time.

1. A to C includes how many letters?
2. What kind of an interval is it?
3. B to E includes how many letters?
4. What kind of an interval is it?
5. C to C ineludes how many letters?
6. What kind of an interval is it?
7. A to F includes how many letters?
8. What kind of an interval is it?
9. C to G includes how many letters?
10. What kind of an interval is it?
11. B to F includes how many letters?
12. What kind of an interval is it?
13. D to B includes how many letters?
14. What kind of an interval is it?

Exercise III.

The scholar may now be required to form intervals from the various scales in regular order in answer to the following questions. Upward reckoning only is used. In answering these questions he may look at the key-board, but not strike the keys. Preliminary questions upon the signature and component tones of the scale may be necessary at this point. They may be necessary also for the fifth and seventh exercises in this lesson.

The following questions are to be used for the key of G:

1. What note will form a second from G?
2. What note will form a third from D?

Remember here that there can be no such thing as a simple F in the key of G; it is always F *sharp* or, possibly, F *natural*.

3. What note will form a second from A?
4. What note will form a fourth from B?
5. What note will form a sixth from A?
6. What note will form a fifth from C?
7. What note will form a seventh from G?

Many more like these must be devised.

Exercise IV.

1. Give examples of primes in the key of G.
2. Name all the seconds in the key of G..
3. Name all the thirds in the key of G.
4. Name all the fourths in the key of G.
5. Name all the fifths in the key of G.
6. Name all the sixths in the key of G.
7. Name all the sevenths in the key of G.

Exercise V.

The followiug questions will serve for the key of D:

1. What note will form a third from D?
2. What note will form a second from G?
3. What note will form a fourth from F sharp?
4. What note will form a sixth from E?
5. What note will form a fifth from F sharp?
6. What note will form a seventh from D?

Many more questsons like these must be formed for this key. They should be used in large number in oral class exercises.

Exercise VI.

1. Give examples of primes in the key of D.
2. Name all the seconds in the key of D.

3. Name all the thirds in the key of D.
4. Name all the fourths in the key of D.
5. Name all the fifths in the key of D.
6. Name all the sixths in the key of D.
7. Name all the sevenths in the key of D.

Exercise VII.

The following questions are to be used for the key of E. The student must carefully remember what notes belong to the scale of E and think of no others. Questions on the signature and component tones of the scale may be necessary to precede the following questions:

1. What note will form a third with E?
2. What note will form a Fourth with G sharp?
3. What note will form a second with F sharp?
4. What note will form a third with B?
5. What note will form a seventh with F sharp?
6. What note will form a fifth with G sharp?
7. What note will form a fourth with A?
8. What note will form a sixth with F sharp?
9. What note will form a third with A?
10. What note will form a seventh with B?
11. What note will form a second with F sharp?
12. What note will form a fourth with A?
13. What note will form a sixth with B?
14. What note will form a seventh with G sharp?
15. What note will form a third with C sharp?

Exercise VIII.

1. Give examples of primes in the key of E.
2. Name all the seconds in the key of E.
3. Name all the thirds in the key of E.
4. Name all the fourths in the key of E.
5. Name all the fifths in the key of E.
6. Name all the sixths in the key of E.
7. Name all the sevenths in the key of E.

Exercises in keys with flats should also be studied.

Exercise IX.

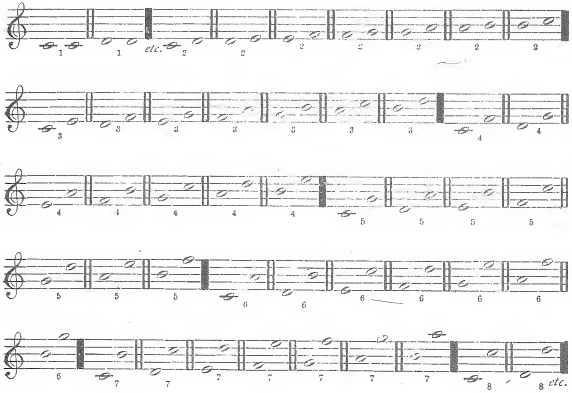
The student should now write examples of the various kinds of intervals. They are to be written from each degree of at least six scales, three having sharps and three having flats.

The models given below will show how they should be written. No signatures should be used, because if they are, sharps or flats, which are essential to the key, are too easily forgotten. The student falls into the common error of thinking of F sharp as simply F, or C sharp as simply C, etc.

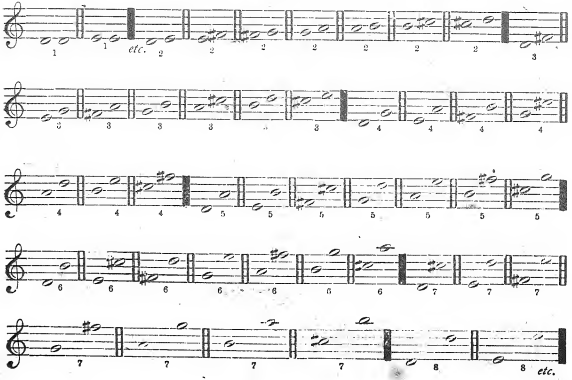
The primes are so simple that two in each key will suffice, and the sign "etc." may then be placed after them. The same direction applies to the octaves. The double bar is used to show that the measures are separate, having no connection.

The figure 1 stands for the word Prime.
The figure 2 stands for the word Second.
The figure 3 stands for the word Third.
The figure 4 stands for the word Fourth, etc.

Examples of Intervals derived from the Scale of C.



Examples of Intervals derived from the Scale of D.



LESSON VIII.

THE intervals have been defined as to their general character. It now remains that their specific character should be studied; that is, that they should be distinguished as Perfect and Augmented Primes, as Minor, Major, and Augmented Seconds, Diminished, Minor, Major, and Augmented Thirds, etc.

Primes are of two kinds—perfect and augmented.

In listening to a musical performance, if we hear a certain tone and at once hear it repeated, the relation between them is a perfect prime.

Definition 1. *A perfect prime is a pitch relation of one degree; it is represented to the ear by any tone and the same tone repeated.* (Remember that the word degree means properly and primarily a place in the tone system; it may also refer to a line or space in the staff or above or below the staff, in which case we should name it a "staff degree.") Examples: *d d* is a perfect prime; *f f* is a perfect prime.

Definition 2. *An augmented prime is an interval of one degree, and is represented to the ear by any tone and the next immediately above or below.*

Examples: *c c* sharp is an augmented prime. (Now it may be asked by some one, why is not *e f* an augmented prime? The answer will be, it is not a prime at all, because it is an interval of two degrees; it includes two letters. To decide what it is see next definition.)

Seconds are of three kinds—Minor, major, and augmented.

Definition 3. *A minor second is an interval of two degrees, represented to the ear by any tone and the next immediately above or below.*

Examples: *c d* flat is a minor second; *e f* is a minor second; *g a* flat is a minor second.

The distinction between an augmented prime and a minor second is one which sometimes causes difficulty. It should become so familiar at this point, with sufficient drill upon this lesson and the next, that no misapprehension about it can ever arise hereafter.

When one hears any tone, and the next higher or lower following, it may be understood by the listener either as an augmented prime or a minor second. Some one will ask, "Why give two different names when the sound is the same in both cases?" We answer, the sounds are used in different senses in the two cases; and it is no more strange to give them than in the case of the word *two* or *too*. By the mere sound of the word *too* no one can tell whether *two* or *too* or *to* is meant. But as we attach different meanings to such sounds we must class them, as well as write them, differently, so in the case of the two intervals which we are studying.

As an exercise in classifying primes and seconds, take the following and point out the minor seconds and augmented primes. The student must depend on the definitions and he will then be correct in all his analyses.

Definition* 4.** ***A major second is an interval of two degrees, and includes an augmented prime and a minor second. It is represented to the ear by any tone and the next but one. Examples: C D is a major second; F sharp G sharp is a major Second; E flat F is a major second.

Definition 5. An augmented second is an interval of two degrees and includes a major second and an augmented prime.

It is represented to the ear by any tone and the next but two. Examples: C to D sharp is an augmented second; D to E sharp is an augmented second.

Thirds are of four kinds—diminished, minor, major, and augmented.

Definition 6. A diminished third is an interval of three degrees, and includes two minor seconds. Examples: C to E double flat is a diminished third; D to F flat is a diminished third.

Definition 7. A minor third is an interval of three degrees, and includes a major second and a minor second. Examples: C to E flat is a minor third; D to F is a minor third.

Definition 8. A major third is an interval of three degrees, and includes two major seconds. Examples: C to E is a major third; F to A is a major third.

Definition 9. An augmented third is an interval of three degrees, and includes a major second and an augmented second. Examples: C to E sharp is an augmented third; F to A sharp is an augmented third.

GEORGE H. HOWARD, A.M.

A GRADED LIST OF POPULAR MUSIC.

IN TEN GRADES.

First Grade.

Mignon, Behr; Sonatinas, op. 66, Lichner; Lucia, Krug; Comme il faut Polka, Faust; Books of Gold Polka, Streabogg; Christmas Tree Waltz, Streabogg; Pussy Waltz, Mueller; May Flowers (short easy pieces), Oesten.

Second Grade.

Music on the Ocean, Rockstro; A Night in June, Wilson; Remember Me, Brinkman; Alm, Oesten; Turtle Dove Polka, Behr; May Rapture, Lichner; Hilarity, Lichner; Bird's Nest, Ludovic: A Little Story, Lichner; Faust, Richards; Tyrolienne in G, Spindler; On the Heights, Hoffman; Wedding Waltz, Metcalfe; Blue Violets, Lichner; Cherry Ripe, Rimbault; Golden Dreams, Lange.

Third Grade.

Trovatore, Norma and Oberon, Dorn; Non e'ver, Lange; Fleurette, Lichner; Little Postillion, Lichner; Bella Bocca Polka, Waldteufel; Tyrolienne, Godfrey; Happy Dreams, Lange; Perfect Happiness, Behr; Royal Fanfare, Behr; Kathleen Mavourneen, Richards; Dors mon enfant, Lacombe; Le Soussir, Schad; Spinning Wheel, Schmoll; Zither Player, Lange; Romance, op. 123, No. 3, Spindler; Chimes in C, Behr; Music Box Caprice, Liebich; Muzette, Morley.

Fourth Grade.

Loreley, Nesadba; Valse, Durand; Annie Laurie, Rockstro; Mermaids, Spindler; Chant du Cigue, Blumenthal; Sunday Morning, Lichner; Schlafe Süss (Sleep Well), Lichner; Gaetana, Ketterer; Will o' th' Wisp, Jungmann; L' Ingénue, Waltz, Mattei; Polka Brilliante, Spindler; Whispering Pines, Lessing; Berceuse in F, Lysberg; Les Marquérites, Fontaine; Réve du Soir, Gobbaerts; La Napolitana, Lysberg; Une Fleur d'Espayne Bolero, Löschhorn; Lachtäubchen (Scherzo Polka), op. 303, Behr; Polonaise, op. 55, No. 00, Behr.

Fifth Grade.

Oberon, Favarger; Ye Merry Birds, Kuhe; Happy Wanderer, Jensen; Gavotte, Durand; First Waltz, Durand; Il Pizzicate, Delibes; Les Amourettes, Behr; With Chime and Song, Bohm; La Bohémienne, Ketterer; Petite Valse de Solon, Mattei; Octave Waltz, Concone; Meadow Dance, Lange; Album Leaf, Kirschner; Angelus Bells, Dorn; Polonaise Brilliante, Moschecles.

(Concluded in next number.)